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ABSTRACT

This is the final monograph in the Programa de Educacion Interamericana resource series on Latin America: SO 001 424 through SO 001 428. Two main sections are contained here: 1) philosophical and methodological approaches to the problems of teaching the social studies, and 2) ammunition in knowing the Americas so they can be taught better. The chapters are: 1) Self-Identification and World View; 2) The Self and Others; 3) Effecting Attitude Changes through Educational Technology: Fact or Fancy; 4) Using Literature in the Teaching of Social Studies; 5) Sample Strategies for Creative Instruction in Social Studies; 6) The French Contribution to the Texas Heritage; 7) Latin America: One and/or Many, a Philosophical Exploration; 8) Non-Estate Small-Scale Farming in the Caribbean and Guyana; 9) French Influence in the Literary and Artistic World of the Western Hemisphere; 10) A Portrait of Mexico; 11) Spain: Its People, Language, and Culture; 12) Songs, Instruments, and Dances of the Americas. Bibliographies of suggested readings accompany each chapter. (Author/VLW)

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Intercultural Education Series

The Americas and Self-Identification

MONOGRAPH NO. 5

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1

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THE AMERICAS AND SELF-IDENTIFICATION

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Preface

This publication consists of two main sections: (1) philosophical and methodological approaches to the problems of teaching the social studies, and (2) ammunition in knowing the Americas so they can be taught better. Neither pretends to be complete but both offer some insights that have been but sketchily explored before.

This final monograph of Programa de Educación Interamericana is dedicated to the many teachers, consultants, and staff members who contributed so willingly and ably to the success of this project. Seldom have such numbers of enthusiastic people been mobilized to a single task.

Programa de Educación Interamericana takes particular pride in its founders, Dr. Frank W. R. Hubert, Dean, College of Education, Texas A&M University, and Mr. Alton O. Bowen, Superintendent, Bryan Independent School District. Their design of the project and their continued interest in its welfare have made the entire operation worthwhile.

The editors

SELF-IDENTIFICATION AND WORLD VIEW

EARL JONES

Self-Identification and World View

Earl Jones

Young and old, teacher and student, liberal and conservative —all decry some of the loss of meaning, of purpose, of direction in life. "No one cares." "America means nothing to these youngsters." "I just can't work up enough enthusiasm to vote." "What's the use?" These frequent laments are expressions of disorientation in a life of dream and reality.

Motivation toward long range goals seems nearly a thing of the past. Few youngsters have decided what they want to be or do in the future. They change their intended professions with the seasons. Rarely do they have an idea of where they want to work. And this apparently aimless tracking through time and space greatly decreases the traditional "handholds" upon which we hung enticements in teaching for shaping lives.

Traditional Orientation

Only a few decades ago, youth was a productive part of the economy. Youngsters may not have liked milking cows, sweeping out the store, or mining coal, but they knew what they were doing and why. The jobs were very specific: 20 cows, the four rooms of the store, ten hours a day with a pick. They identified with their jobs and planned to grow into their fathers' shoes or they detested the work and actively planned to escape. They did the jobs because they were what they liked or because there was no other way to provide for the present wants and future growth of the family. They, themselves, saw the money passed out piece by piece for food, clothing, and shelter. "Why" was no mystery.

Although the possibility of mobility has been from the beginning a prime part of the U.S. dream, the reality was otherwise for most people. The move from east to west took several generations. Nearly everyone was born and died in the same community. And these communities were growing and progressing through the concrete and intimate efforts of the few inhabitants. Rich or poor, everyone had a hand and thus at least some feeling of pride in the changes.

Tremendous loyalties grew out of this environment. A man knew his origins and often, even though he later moved, continued to name his original hometown when questioned. And curiously enough, even those upon whom mobility was thrust, or who sought it, generally maintained lifelong allegiance to their places of birth.

The extended family also played a part. Dozens, sometimes hundreds, of relatives lived and worked in near proximity, giving a blood solidarity and consolation that provided a reserve

strength to nearly all its members. Reinforcement was almost constant for close, strong, positive identification with the family and the area in which it resided. Even those who rejected the family had to do so actively, thereby almost continually recognizing its existence and influence.

Schooling, too, had specific purposes: to prepare for a job right in the community; to make life better for the student and his family; to ease the drudgery. Even those who knew they would have to leave to complete their education often did so with the direct goal of getting it done so they could return.

The political structure of this country reinforced localistic loyalties. Community control through elected school boards and city councils focused attention on small geographic areas. The most important participation in civic affairs was here and in the county elections. Frequently even the "state house" was seen as somewhat foreign, an interventor in local matters. The federal government was a distant entity primarily involved in activities with other nations and, except in time of war or other crises, about as unrelated to "home" as the nations with whom it dealt. National pride and patriotism were built on the idea of the nation, not in concrete places and people.

Identification extended first to the state and in most an intensification developed that not only accounted for much of the non-local loyalty, but in some cases engulfed that portion reserved for nation. In time of conflict between state and national interest, state was felt to supersede nation. We were often an enigma to others for while citizens of France were always French, Germany Germans, and Italy Italians, we were more likely to declare ourselves as Texans, New Yorkers, or Californians. Indeed, this state identification was expressed so strongly that many foreigners were surprised on their first visit to this country to find they didn't have to go through customs at state borders.

Concern for other nations could hardly be called identification; a vague curiosity would be a better term. People knew little about the rest of the world and cared less. Too, great pressures existed to be Anglo; many changed to English names and would not admit to speaking another language because prejudice might be turned against them. As customs and costumes were dropped, so too interests in the mother area dropped.

In short, the forces at work in the United States were primarily inward, concentrating efforts on becoming *a* nation. There was little time or inclination for wondering and learning about other places. Since energy and affection generally must necessarily be expended on an object declared as worthy, as THE territory to be defended, home was chosen. The deeper the affection for the region, the greater the intensification of identification. Almost everyone knew who he was and where he belonged—a tremendous strength upon which education built.

Expansion Unlimited

Shortly before the turn of the century, the U.S. embarked upon a war of liberation, the Spanish American War. Other reasons also impelled us into the fray but in the end, the war was seen as one of freeing others from oppression. Too, many of our citizens saw another area of the world and in some cases came to identify fairly strongly with that area.

Afterward we attempted to retreat both physically and mentally back to our own borders, but World War I came soon and again we were projected outward, this time to Europe, and the League of Nations was born. Certainly not everyone stretched his mind to embrace that organization and its members—but many did. World War II saw us drawn still farther out into the world and this time a still stronger tie to the world evolved, the United Nations. General acceptance, or at least tolerance, developed. Korea, Vietnam, and Cambodia drew us still deeper into the milieu of mankind.

The U.S. also began to involve itself in social, economic, and cultural aid and exchange. Hundreds of programs, both public and private, drew millions of our citizens to other countries where we lived, worked, and came to know their peoples. At the same time, U.S. industries and businesses were expanding outward, spreading our commitment and presence.

Education was not unaffected by these developments. The need for knowledge about other countries as defense prompted a flurry of research, writings, formal and informal studies of other areas. The general thirst for knowledge of the world grew and became thriving parts of many educational institutions. Great expenditures were made to increase both our knowledge and empathy (a form of identification) with other parts of the globe.

Concomitantly, the fevered growth of industry to furnish war materials, the trek of families to stay near their men in the military, all served to uproot a sizeable portion of our population. Changes in the general economy also modified the trade centers, attracting citizens of all levels from their small town and rural homes to the newly growing areas.

The extended family was shattered and scattered. Children frequently lived in several places during a few years of life. They often had not even met very many of their blood relatives. Many youngsters today, even young adults, don't know the meaning of such terms as third cousin, great aunt, and godfather.

Most children do little remunerated work now. They may have a few chores, often half invented because "they ought to have work to do." Even when they have paying jobs, the result of their work is hard to discern and thus it serves little as an identifying force. Community building jobs either do not exist or are so commercially camouflaged as to be rendered nearly useless as psychological—to say nothing of social—factors for welding a young man to his home.

Greater affluence has permitted still another form of mobility, vacation and business travel. Back and forth across the United States, Canada, Mexico, to every continent go the cars, buses, trains, and planes, always fuller and fuller. The lure of foreign travel is upon many. And when they see, they learn, and learning always brings something of the extension of one's self to that place, some preoccupation with its problems, concern over its future.

Communications media share in our expansion. Travelogues, news casts, foreign speakers, books, magazines, newspapers all contribute to our knowledge of the world. Their power has never been measured adequately as to direction or quantity but carry us with them they do. Even one program can have an important effect: witness the 1969 travelogue to Siberia which changed its image for many viewers from a forbidding place for prisoners to one of thriving industry and recreation. True, the general reporting of physical, political, and economic disasters tends to give this dimension a negative aspect, but the knowledge persists, nevertheless.

The final factor, but by no means of least importance, is the enormous force being employed to accept those that are different within our own borders. The civil rights movement is telling surely and profoundly in our relationships with other human beings. As we accept one group that is different, so the next becomes easier. Furthermore, we are learning not only to accept but also to feel a duty toward these other brothers. They ARE us and in being incorporated, give us still greater capacity for reaching out to others.

Knowledge and Responsibility

The net result of the new dimension is a broadened pattern, a widened scope. Many know more about Viet Nam than they do New Hampsire or Idaho. Others feel more antipathy toward the North or the South than they do toward North Korea. They have seen and heard *people* from many lands. They feel a responsibility for those whom they know. And those they know are MANKIND. Differentiation by customary characteristics has been weakened and nearly destroyed. The interpretation of MAN has been extended to embrace human beings everywhere.

It should not be even slightly surprising, then, that large numbers demonstrate for Biafrans, Vietnamese; that millions volunteer to work at subsistence pay to serve Peruvians or Ceylonese through the Peace Corps, *Amigos de las Américas*, Friends' work camps, or the other hundreds of organzations operating in other countries. Job Corps, Teacher Corps, and Vista all have more difficulty recruiting willing hands for U.S. problems than do those institutions seeking help for overseas. We know about more problems there than here and we seek to assist where we are most needed, with little regard for borders.

Knowledge has expanded our minds, has expanded us. The Congo IS us. We want to help our own in Cambodia. We suffer with our earthquake victims in Turkey. The brotherhood of mankind is beginning to be brought about.

Anomie

Although there are important elements of truth, vital tendencies, in each of the previous paragraphs, they are, in some ways unfortunately, an overstatement. Almost no one blankets himself out totally, always. Certain selections usually are evident. Sympathy may be extended today and withdrawn or forgotten tomorrow. Some of the reaching out is theoretical rather than real. It's one thing to empathize with the North Vietnamese and quite another to fight for them. We are willing to protest the hunger in Outer Mongolia but may be less willing to part with our hard earned cash to feed its people.

Of still greater importance is the relative strength of this identification with other areas. Most individuals have known these far flung places through second and third level experiences (television, books, conversation) and the ties to them are thus very weak. The knowledge has come through weak sources and, in addition, is not very great in quantity.

It is, then, not too difficult to break the links of identification, to transfer loyalties rather easily: witness the rapid loss of interest in Hungary, Korea, and Czechoslovakia after periods of high emotional involvement. Polarity can even be reversed in a short time: Japan was a friend in the 20's, enemy in the late 30's and early 40's, a friend again in the 50's. The balance of the ties with these areas is simply not strong enough to withstand periods of little or no information or times of intense inputs of information in the opposite direction.

There are persons, too, that are grasping for straws and cannot get hold of them. They have been alienated from home and community or have built only very weak bonds with these loci. They may have formed tenuous connections with state and nation. And yet they cannot merge themselves with outsiders. As a result, these people enjoy no strong identifications and find themselves neither "fish nor fowl," floating in a no man's sea of homelessness.

This condition, known as anomie, has always prevailed to some degree but is particularly prevalent at this time. The symptoms are fairly clear; they either demonstrate an interest in almost nothing or they attach themselves feverishly to causes, devoting tremendous energy to this territorial substitute. In the young, marriage and children usually result in the family as the "territory." A job is also now required and it, too, may become an important reference point.

Anomie is not restricted to the young. Indeed, it is a frequent result of the children growing up, of job changes, of retirement. Golf, the New York Yankees, a bridge club, avid

reading, church affairs, all may serve as identifying objects for displaced affection.

Rebels in a Maturing Society

George Washington is considered to be one of history's great rebels by much of the world—a revolutionary. Even when we mention him in the same breath with the American Revolution (now more frequently called the War for Independence), we do not equate him with rebels in Latin America, Africa, or Asia. We would even be unhappy or disbelieving at the inclusion of his name in a list containing Lenin, Robespierre, Castro, and Tsombe. Age tempers the way the eye beholds certain figures.

There is considerable evidence to show, however, that our teaching of U.S. heroes (almost exclusively rebels), is seen in a different light by youth. Since they are somewhat more open to change, they seem to highlight the change orientation of these figures in history. The result of such teaching tends to glorify rebelliousness in their sight—especially those that are seeking release from some condition or situation they feel to be authoritative or restrictive. It is easy for them to identify closely with these men, women, and events. Imagine the ease of identification between a student occupied college building and the Alamo!

From its inception until a few decades ago, the U.S. not only could tolerate rebels, it needed them. If you didn't agree with the government of the colonies, you just moved a few miles westward. If your family galled, you joined a party sent to fight the Sioux. Your job was boring? In almost any town in Montana, you could be something else. The possibilities of escape and of making your restless spirit useful were almost limitless.

The vast empty spaces have been filled. You're not allowed to fight the Indians—or even among yourselves, for that matter. Job skills generally require years of training. It is very difficult to quit being a plumber and become a mortician. In short, there just aren't many legitimate ways to utilize rebelliousness.

The individual with a dedication to rapid change (a revolutionary) is frustrated at nearly every turn. Free swinging causes become institutionalized far too quickly; they set up rules and regulations. They become the establishment. And rebels are no longer needed or wanted.

These people, too, are cast adrift and often attempt to utilize their intellectual and emotional powers in a "foreign" fray. The establishment of the other side is not easily visible, therefore it does not appear as restrictive. The more they learn about their newly adopted friends, however, the more they discover the same kinds of structures they disliked at home. Where to now? Neither provides the liberty they desire nor the utility of their talents.

Most older societies have faced this same problem. A few have deliberately chosen war and conquest as an outlet for this energy. Others have tried to get by for a while with a "word" battle over some disputed territory, thus diverting attention from the central issue and providing a spigot for overflowing emotion. Sometimes the dispute simply exists from history and provides a channel—no one deliberately manages the situation to stifle rebellion. Antagonism among races, religions, political parties, and regions frequently serve the purpose. Although no doubt other factors are involved, some have pointed out that almost no campus disturbances occur during the season of intense football rivalry.

Other established systems have tried tightening the reins, getting tough, increasing punishment for infractions of norms, rules, and laws. Control is the watchword. A nation usually begins with very few written rules; witness now the libraries full of law codes! And these represent only a small portion of our behavioral controls. The Bible, city codes, family decisions, school conduct handbooks are brought into play almost continually. The sad part is that these often conflict, are impossible, are outdated, not followed, or in some other way are ignored or perverted. That the models held up to youth break these laws and thus provide conflicting images, is a fact of life. This very conflict, with some injustice in punishment part of the time, causes the heavy handed approach to controlling rebelliousness to be generally ineffectual.

A few civilizations have turned to creativity as a method of siphoning off this exuberance. Greece made it work for a considerable length of time. Others have had some degree of success. The primary difficulty lies, not in its theoretical utility as a control agent, but in the inability to attract the right people to the right activity, train properly so that a desired output results, and insure a feeling of success.

The first two can generally be managed if enough resources are at hand; the third, however, becomes more and more difficult as success is achieved. Accolades can be arranged for five hundred good sculptors. Five hundred thousand is something else. In this case, then, success breeds its own demise. Criticism grows more detailed, exacting, and delimiting. Finally, creative activity becomes too commonplace—it does not isolate those who want to be different. And they look for something else.

A host of other tactics have been considered, rarely with long term success. Some small groups have placed unusual obstacles to sex gratification, obstacles that required enormous energy and years to overcome. The preoccupation with these activities thus partially absorbed "youthful passions." Others have intentionally encouraged early sexual involvement, hoping that the physical and emotional energy utilized would dissipate revolution. A few have tried concentrating efforts in religious, educational, societal, sport, or leadership events. These, too, have experienced only temporary relief.

Although the United States inherited something of most of these control efforts from the multitudinous societies from which its citizens came, they generally have been only accidentally, unconsciously directed toward reducing rebelliousness. The fortuity of these methods naturally reduced their efficacy; their sheer numbers being applied simultaneously increased the total result. Many of these are "wearing thin" and thus with lessened financial worry and greater leisure time, resistance becomes more and more evident.

Almost instantaneous communication, together with a certain characteristic of sensationalism in desire and provision of news, compounds the difficulty. Youth almost constantly hears about rebels and revolutionary activity. While often some unfortunate incidents are reported, the beginning stages, which usually have some aura of success, receive the greatest attention. The closure of the events is reported with fewer details. And even when the conclusion is played up, some injustice or stupidity in its handling may well occupy most of the communication time. Result? Increased rather than reduced antagonism.

An Alleviation Guide

Teachers or others who are looking for an easy, or even a difficult but absolute solution to the problems of today's youth are deluding themselves. There are many causes, thus requiring many solutions. Equally, those waiting for some sort of cycle to turn to better times may have a rude awakening. Times may become far worse before the ones we're in seem good. A calm, concerted, determined approach is most likely to produce positive results.

Teach Positively.

While schools are by no means the only institutions involved in the case, the high proportion of time invested in the education of youth makes it a major increment in probable change—for bad or worse. Three relatively simple principles must be implemented:

Help each student develop a positive image of himself. Emphasize the good points discovered in every pupil. Reflect for a moment. Compare the time and energy spent on negative factors (low grades, inappropriate behavior, unusual dress) to that exerted in the reinforcement of the opposite. Every occurence of calling attention to unfavorable traits adds new evidence that (1) the only way to be noticed is to misbehave, (2) the judgment which brought on the verbal or physical punishment is unreliable or undesirable, (3) the subject of the negative criticism is unworthy as an individual. Avoid this almost inevitable pitfall. Actively seek and reward desired behavior in every student every hour of every day.

Help students identify positively with family, neighborhood, school, town, state, and nation. "No man is an island" is more than a cliché, it's a fact of life. Everyone can benefit by factual

knowledge about his ancestors, racial group, language, religion —and all the other facets that determine his particular being. Libraries are chock full of useful positive information about your students' antecedents. Learn it. Tell them about it. Lead them to discover it. Reinforce their new information.

What do you know about the town in which you teach? Do you teach even that much? Every "place" has a past, present, and future—and all three of these rest in *people,* big and little, labor and management. Develop an enthusiasm for the site of the youngsters' beginnings, built on knowledge.

The state and nation often present greater difficulties. Facts about them are far too frequently sketchy, negative, boring, or all three. A memorized constitution, an historical chronology are woefully inadequate tools toward appreciation. Try bringing beauty and goodness into the classroom as an exhibit. Encourage the students to collect and display information. Problematic phases must be examined, too, but not to the exclusion or inundation of success.

Help students encounter believable knowledge about the rest of the world. Youth generally understands, at a very early age, that few complete extremes of bad or good exist. Insistence that any nation or people is bad can only weaken credibility. Learn the truth and help others discover it, giving ample opportunity for critical judgment—not demanding condemnation but a sensitive and objective approach to studying ourselves and others.

Expand Creative Outlets

The rough-and-ready male striding across an unconquered land was a requisite image in our past. It's not that useful nowadays, except for digging a ditch, chasing a football, or struggling back and forth in Viet Nam. Not that virility should be reduced, far from it. Virility and its complement, femininity, are just as much in demand as ever. The required change, again, is in emphasis. Eliminate the nonsensical characterizations of some professions and vocations as unfit for the he-man or the lady. Make these available, without stigma, to all. There is no such thing as a "sissy" occupation when it's carried out with skill, strength, and enthusiasm. No one in his right mind would label Germany as a "sissy" nation and yet it produces an unusually high proportion of artists, musicians, and writers.

Acquaint children with the arts—not through memorizing endless styles, periods, names—but through frequent contact, subtle but pleasant experiences that build true appreciation. Let them experiment with creating. Eliminate competition (including grading) during the early stages and reduce it to a minimum forever after. Keep active participation at a high level.

Broaden the scope of sports acivities to allow everyone that wants a part to *feel* a part. Spectator sports are of con-

siderable benefit but they and the highly skillful competitors should never dominate the scene. It's probably futile to say so, but winning is NOT the element that produces the best results for the entire group.

The opportunities for service to mankind are unlimited. Despite a great deal of verbal inducement or insistence, a very low percentage of our population ever renders concerted service to others. Youngsters hear about service but rarely participate in anything other than picking up paper. Service can be learned but it takes more than words or a collection of pennies to instill it. Few activity realms do more for self-image than helping others, by reaching out and concretely consumating some act of service.

The last item in this series is nebulous: the development of responsibility. It is intentionally placed under creativity for two reasons. First, responsibility in choosing, planning, conducting, and evaluating any activity should primarily rest with the individual and is the basis for creating or inventing anything. This comes through practice, not preachment. When a person is involved directly in all four of the activity phases, they become a part of him, more important to his ego. If he only carries out the production or conduct portion, it does not belong to him, therefore his responsibility for it is greatly diminished. Allow him to put himself into the task whether it be in his education, his play, his work, or his service.

Responsibility was also placed under creativity because of the skill and ingenuity necessary to bring it about. Sometimes you hold your charge's hand and lead him through. Next day you only point the way. Another chance appears at two o'clock. And next month you find you have to begin again. One thing is sure! No man conjures it up from being told; he learns it day by day.

Judicious and Just Codes

The ambiguity of this subtitle is no accident. Although they were once part and parcel of the same thing, they have largely come to mean something different. The first has to do with sound judgment, the second with fairness.

Judicious implies knowing why and how people act, then formulating only the minimum rules concerning this behavior. There must be enough rules so that an individual can be reasonably certain of the metes and bounds but not encounter so many that he cannot know and understand them. Regulations should reduce confusion and conflict, not incite them.

Justice clearly indicates that both reward and punishment will be equitably applied. Two ten-year sentences, one for stealing ten chickens and the other for embezzling ten million dollars hardly fit the standard. Heaping public praise on a football hero and giving an A to a talented home economics student likewise leave something to be desired.

Responsibility for both must lie in every man. They should be demonstrated in an equal distribution of tasks and benefits at home. Show it in the attention paid to the needs of those in the classroom. Deal impartially with your colleagues. Demand legislation based in justice.

The development of an adequate self-image is a relatively elementary task. It requires knowledge, planning, action, and fulfillment. The task begins and ends with one small thought, translated into a short act, and reflected in tomorrow's thought.

THE SELF AND OTHERS

NORMA FAUBION

The Self and Others

Norma Faubion

A child slouches in his chair, gazes out the window, and wonders, "Who am I? Am I different from the other children in this classroom? Who is ME?"

A teacher sits at her desk and ponders, "What do my students need to know about the art of human relationships? How can I increase their sensitivity to cultures other than their own?"

Student and teacher—each is asking a question and each is posing a topic which has received increased attention during recent years from psychologists and educators: "Who am I?"—the self concept and "How can I increase my students' sensitivity to cultures other than their own?"—intercultural understanding. Superficially the two areas seem to be only remotely related, yet as one considers the hypothesis that they are interrelated, a definite relationship seems to be established between the person's discovery of a self-identity and society's concern for the development of greater understanding and appreciation among the peoples of the world.

The attention of educators has been directed to the effect of a student's image of self upon his ability to function as a well-integrated personality by psychologists. Dr. Carolyn Garwood (7) in discussing the problems of education for the disadvantaged vividly states that if a child discovers that he is good at nothing, he stands a good chance of becoming good for nothing. Dr. Walter Waetjen (10) states that the more positive one's self-image as a learner, the better his learning will be, thereby stating that there exists a relationship between achievement and the way a person views himself.

Reinforcement of the recognition of the importance of the self-concept is supplied by an examination of the goals of social studies, an area of the curriculum which also is most concerned with intercultural understanding. A publication of the National Council of Social Studies notes that one of the goals of this curricula area is "recognition of the dignity and worth of the individual" (6, p. 11) and the responsibility education has for helping each person to live more richly through his seeking for understanding.

If one accepts this goal as a valid one for education and if one accepts as valid the statement that there is a relationship between the way a person views himself and how successful he will be, then the conclusion must be reached that prior to dealing with the question of creating better understanding among peoples, it is necessary to direct attention to the individual and his quest for identity, to the individual and the development of his self-concept.

Dinkmeyer (4) advances a definition for the self-concept which contains two significant words, acceptance and rejection. He states that the self-concept is the anticipation a person has as to his general acceptance or rejection in a given situation. Thus recognition is given to the fact that the self-concept can be positive *or* negative; it can be one that says, "I belong. I am accepted. I am capable," or it can say, "I am insignificant. I am not capable. I don't belong."

Psychologists in discussing the positive and negative aspects of self-concept point out that a positive self is learned, that it is acquired from the experiences which a person has with the people who surround him. If a positive self-concept is learned, if it is learned from experiences with people, and if a positive identity is necessary for a person to function adequately in society, then a second conclusion can be advanced. Attention needs to be given to the experiences provided by the school and the effect of these experiences upon each student's self-concept. Experiences are needed which will help him to discover that he is a positive person. (2, p. 53)

Studies seem to indicate that anticipation of acceptance or rejection of self develops as a result of numerous kinds of interaction with other people. From these verbal and nonverbal encounters "a telling reflection of himself" is created for the child. Research studies such as the one reported by Rosenthal and Jacobson (9) point out the role the self-fulfilling prophecy plays in determining one's image of self; that is, if the child sees in his interactions with others a prediction of what he can do or be, this prediction influences his behavior accordingly. The result is that one person's prediction for another's behavior, communicated either verbally or nonverbally, becomes an accurate predictor of the behavior.

The conclusion can then be advanced that a person who plays a significant role in the development of a positive self-image is the teacher. It has been observed that a man's behavior tends to reflect the values, ideals, beliefs, and attitudes that he accepts. If this behavior communicates to an individual information which determines how he views self and, therefore, how he behaves, it is essential that the teacher's attitudes and values be examined. She may be communicating biases and stereotypes which are causing students to view themselves and others unrealistically. A teacher who engages in stereotyped thinking and who fails to see the essential worth in each individual is the one who may unknowingly contribute to the development of negative self-concepts by students.

One can't afford, however, to ignore another factor which influences the development of the self-concept, especially among certain groups of people. The self-concept of an individual develops within the framework of an ethnic group and within the framework of a national society. The effect, therefore, of

discriminatory treatment of minorities on the self-image of members of such groups is significant. Many students belong to a minority group whom society has identified as second-rate, inferior, and less capable. This group image is personalized by the individual, thus causing him to see himself as inadequate, inferior, and undeserving. The result is that he is prevented from functioning effectively in the national society of which he is a part.

This necessitates that attention be given to the student who is a member of a minority group which has been treated in a discriminatory manner, attention which will assist him in his search for an ethnic identity that will result in a sense or pride, in an awareness of the accomplishments of members of this group, and in a sensitivity to the potential for achievement present in himself as well as other members of his group. When a positive attitude toward one's ethnic group fails to develop, it becomes difficult for the person to attain a sense of value and a sense of belief in self.

In addition, attention needs to be given to the student who belongs to the member of the ethnic group whom society identifies as first-rate, superior, and more capable. This person is limited in his ability to perceive minorities clearly, therefore, he is limited in his ability to deal realistically with societal problems. He needs to participate in experiences which correct misconceptions and biases. His search for identity involves not only maintenance of a positive attitude toward self and his own culture, but a growth in the development of positive attitudes toward members of all ethnic groups. He needs to see them in a way which results in recognition of and respect for cultural differences. Combs (2) states that a truly adequate person has a capacity for identification with his fellows that results in a deep respect for their dignity and integrity. It is this person who is able to meet the experiences of life with openness and an absence from fear. (2, pp. 54-58)

Recognition that the image a society has of an ethnic group or of a nation has an influence on the development of the self-concept leads, therefore, to the conclusion that cross-cultural and intercultural studies are needed as part of the process of guiding its development. Although there is limited supporting evidence from research, there appears to be a general consensus that cross-cultural studies can improve a student's ability to understand his own and other cultures. (3, p. 23) If this is true, this aspect of social studies instruction serves a dual purpose. It contributes to the creation of better understanding among nations and at the same time serves to help the individual in his search for identity. As Goodson states, "Intercultural education and understanding, . . . , are modifications in attitudes designed to bring people to accept others for what they are and to value the rich and varied contributions of all cultures to the totality of human life" (1, p. 4).

The problem then becomes one of identifying the kinds of intercultural and cross-cultural studies needed to bring about these attitude modifications. An examination of the thinking of social scientists as well as empirical observations lead to the establishment of certain criteria for intercultural education. First, the study should be one that helps the student understand himself and his society through an analysis of other cultures and peoples. (1, p. 8) Second, the study should be one which gives recognition to the role attitudes play, both in the development of intercultural understandings and the self-concept. Attitudes toward other people are needed which result in recognition and respect for their contributions and which avoid the thinking that "our way and our values" must be accepted by all nations. (6, p. 20) Third, the study should be one which builds positive images of people. The presentation of cultures in a stereotyped manner or in a context which stresses the bizarre and colorful should be eliminated from the instructional program. Fourth, the study should provide opportunities to encounter people of varying background. First hand experiences of the learner, the use of narrative and descriptive accounts of experiences of other people, and pictorial representations need to be utilized. (6, p. 8) Fifth, the study should involve experiences that will result in emphatic and reflective emotional responses. Art, music, and literature should be used to advantage. Students should have opportunities to engage in role-playing and simulation games and to participate in activities which make use of a multi-media approach in order that they may experience the feeling of standing in another person's shoes. Sixth, the study should be "global in scope, encompassing an understanding and appreciation not only of Western civilizations but peoples of Asia, Africa, and Latin America with whom our relations are increasingly close." (6, p. 7).

In the final analysis, the development of positive images of self through an increased appreciation of others hinges on more than the content of the studies and the creative approaches used to present the content. It is the teacher who holds the key, who determines whether the individual grows in knowledge of self and acquires a feeling of cultural empathy. The teacher who believes in and respects all human beings helps each student build a positive concept of self and others which enables him to function as a well-integrated personality in each of his several worlds—his individual world, his ethnic world, his national world, and his global world. Each student who is helped to attain this functioning personality represents a valuable addition to our society. He is a "success story" in which both he and his teacher can take pride for he has come to know and respect himself and his fellow man.

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EFFECTING ATTITUDE CHANGES THROUGH EDUCATIONAL TECHNOLOGY: FACT OR FANCY?

C. A. MAXWELL

Effecting Attitude Changes Through Educational Technology: Fact or Fancy?

C. A. Maxwell

Programa de Educación Interamericana was established to meet a need for more extensive, adequate, and comprehensive teaching materials about the cultures of the Americas. The unique ingredient which would separate the materials developed by the project from most other instructional aids relative to teaching these cultures centered around the plurality of purposes and goals. Instructional aids and teaching units which evolved from the project should not only provide current and accurate information about the nations of the Americas but should also provide an educational experience for the student which would result in the development of positive attitudes and concepts, and promote what the project has defined as cultural empathy, the process of being able to identify with all people of the Americas.

PROGRAMA's means of attaining these goals are based on the rationale that those people in the educational process who are in closest proximity to the process's primary commodity, the student, are in the best position to know where needs are greatest and what kinds of materials will likely arouse the interests of their students. It is further felt that they, the teachers, are best equipped by both training and experience to prepare instructional materials which not only present accurate and well-documented information, but also provide the learning experience which promotes cultural empathy—PROGRAMA's intangible yet ultimate goal—and establish the classroom atmosphere which is conducive to the formulation of positive attitudes and concepts based on truth.

A further facet of that rationale is based on the premise that the teacher is best able to introduce this intangible quality, this attitude-affecting ingredient, into the materials if she herself has had the opportunity to participate, even if briefly, in the culture which she would share with students through her materials.

The nurturing of cultural empathy suggests that the teacher must determine some instructional process by which her students will emerge from the classroom experience, not only better able to understand and appreciate the cultures of the Americas, but also will gain from the experience an even deeper involvement out of which attitude changes are brought about and the student is then able to better relate, to identify as it were, with his counterparts in other nations of the western world. In his article which defined the rationale for Programa de Educación Interamericana, Dean Frank Hubert states, "The task of in-

fluencing the behavior of other persons toward selected goals is in itself one of the most complex human experiences" (9, p. 4). This one statement probably best describes the single responsibility which most profoundly faces project participants and which represents the greatest challenge as they attempt to foster the goals of the project.

While teachers who are participants in the project are not limited to a predetermined medium through which they may work, but rather are encouraged to experiment with teaching strategies and approaches of many types, the method most often utilized by these teachers for sharing their experiences and preparing their instructional materials is the audiovisual medium. Even within this context their work may take on many forms. They may utilize color slides, 16mm motion pictures, sound tapes, or any combination of these. However, whatever single or multi-media process is chosen, and regardless of the extensive amount of material which is included to enhance the effectiveness and usefulness of these materials, the recognition and apparent acknowledgment of the adage that "a picture is worth a thousand words" is usually evident. It is doubtful that anyone would find sound arguments to refute the theory that a picture can provide an experience for the student which is more meaningful and educationally valuable than even the most descriptive and vivid terminology, or that the visual stimulus of the picture does make an impression which will become more firmly established and will linger far longer in the student's store of experiences and recollections than a hundred printed pages. It would be equally difficult to refute the theory that a series of pictures will even further and more firmly establish impressions which, by the assimilation process we call "learning," become knowledge.

The question to ponder in this article then is not whether or not the audiovisual medium is an effective one for teaching information and even cultural appreciation to some extent, but rather how effectively can even this most stimulating experience actually affect attitude changes in the student. Is it possible, by means of an instructional aid which is based on sensory experiences, to bring certain forces and dynamics into play which will result in different attitudes and lead to cultural empathy or identification?

Before dealing with certain of those forces which can bring about attitude changes and the role of audiovisual technology in these processes, it might be well to briefly consider the basic dynamic involved. That is, what is an attitude and how is it formed? Allport (6, p. 3) states that the concept of attitude is probably the most distinctive and indispensable concept in contemporary American social psychology. He attributes its popularity to many factors including the eclectic properties of the term and its elasticity of application to both single individuals and to broad patterns of culture. Because it is both

abstract and serviceable, it has naturally come to signify many things, with the inevitable result that its meaning is somewhat indefinite and variously defined. Perhaps Fishbein's definition of attitude as "learned predispositions to respond to an object or class of objects in a favorable or unfavorable way" (6, p. 257) is as useful to us in our present consideration as any other.

Certainly, to combine that definition with Bogardus' description of attitude as a "tendency to act toward or against something in the environment which becomes thereby a positive or negative value" (2, p. 7) or Droba's even simpler suggestion that "an attitude is a mental disposition of the human individual to act for or against a definite object" (2, p. 7) would give us the framework of definition in which to think in terms of those attitudes which are formed as a result of the classroom experience. Perhaps for the purposes of this article it would be expedient to by-pass the various academic discussions of the processes by which attitudes come to be formed and simply suggest that they result from experiences out of which beliefs are established, thereby, out of which attitudes in turn come to be formed. Or, in the simplest kind of analogy, if one has a "good experience" with chocolate ice cream and comes to believe that it is "good," then this belief will lead to the development of positive attitudes toward chocolate ice cream. On the other hand, however, if experience with that commodity has led to the belief that it will "make one fat" or is in some other way detrimental, regardless of whether this is a lived experience or is an imposed belief, then it is likely that a set of negative attitudes will result.

It would seem then that this says to teachers that the total experience of the child in the classroom is the dynamic by which he comes to believe certain things and from these beliefs forms attitudes toward or about the object of study. That it is not only a matter of which materials are presented to the student, but the manner of presentation and even the sometimes subtle or seemingly harmless comments which reflect the teacher's attitudes or lack of understanding which exert just as strong a force on the belief/attitude forming process in the student.

Research relative to the effectiveness of films and other audiovisual aids in effecting attitude changes provides indications that such materials, if designed properly and used appropriately, can produce results which are measurable. The Nebraska Program of Education Enrichment Through the Use of Motion Pictures, reported by Meierhenry (11), the Yale Studies in Attitude and Communication, reported by Hovland (8), and, among others, the Instructional Film Research Program at Pennsylvania State University, reported by Carpenter and Greenhill (4), have provided considerable information and expanded knowledge in the area of audiovisual aids and their effect on attitude changes. One of these studies, by Merton (12), had as its objective the evaluation of the results of a

series of films being used to effect changes in an individual's attitudes toward self and the consequent improvement of mental health. Five different films related to self concepts were utilized and the results suggested "evidence from this experiment favors the proposition that series of mutually reinforcing films, rather than a single film, are required to restructure or modify attitudes." Allport reported in his book *The Nature of Prejudice* that "research though still somewhat meager, suggests that while single programs—a single film perhaps—show slight effects, several related programs produce effects apparently even greater than could be accounted for in terms of simple summation" (3, p. 287). This principle of pyramiding stimulation is well understood by practical propagandists. Any publicity expert knows that a single program is not enough, but that through a campaign, a series of exposures, we can be led to believe that we want a certain cereal for breakfast or a certain automobile or that certain elements in society are good and others bad.

Wendt, in *Audio-Visual Instruction*, reports research which appears to support Allport's theory. He states that early experiments with films showed that children's attitudes toward certain racial groups could be modified by films. He states that there is rarely any evidence of change as a result of only one showing, but that successive exposures to similar films with the same point of view have resulted in pronounced changes of attitude. Wendt points up the potential of audiovisual materials in his comment that "it has been demonstrated that biases, beliefs, opinions, and attitudes already held by an audience can be reinforced and increased by films designed for that purpose. Teachers, therefore, have in films a valuable medium in inculcating desirable attitudes in children inasmuch as children, as a rule, have comparatively few deep-seated and rigid attitudes" (14, p. 13).

Two research studies which seem to strongly support the rationale of Programa de Educación Interamericana which says that it is the teacher who is in the best position to design as well as present materials which influence attitude changes were carried on by Edling (5) and Allen (1). The first study utilized a single 16mm film to attempt to influence the attitude of students toward a higher education. Results indicated that greater success was achieved with students whose known characteristics and interests were congruent with the purposes and design of the film. Allen's study, which was concerned with the use of audiovisual materials on changing attitudes toward self and others in culturally disadvantaged youth, concluded that subjects who were provided with both audiovisual stimulus and supporting classroom experiences in which the student could share reactions and responses were most conducive to positive attitude changes. PROGRAMA's philosophy which says that teachers best know the characteristics and interests of students and its structure which permits the teacher to evaluate her own attitudes

by experiencing the culture herself before serving as the agent of discussion, feeling, and response exploration, and, hopefully, resultant changes in both herself and the student, would seem to be importantly related to the results of these two studies.

The reader is referred to the article "Sample Strategies for Creative Instruction in Intercultural Education" by Faubion, McQueen, and Penn, contained in this monograph, for a more indepth treatment of the materials developed by PROGRAMA participants. In reviewing these materials it will become apparent that the teachers who developed them were aware of the necessity for designing strategies and providing activities which were congruent with the "known characteristics and interests" of pupils and further that it is essential that the teacher is concerned with the entire spectrum of student/teacher involvement in the classroom experience.

It is recognized that not every teacher who holds the responsibility for planning a classroom experience conducive to attitude change can travel and personally experience those cultures toward which she would attempt to induce changes in attitude. It has been interesting to note, however, that the very vehicle which we describe here, the multi-media/multisensory experience, can be utilized equally effectively in preparing the teacher for her task and role as an agent of change. Programa de Educación Interamericana has developed audiovisual materials which were deliberately designed to cause the teacher to look at her own attitudes and concepts. Such materials, which utilize the basic principles of stimulus/response by combining provocative pictures and stimulating music, have been used in a carefully controlled and contrived setting. While the results of such experiments do not, at this time, have the support of formally constructed research, conclusions based on rather extensive use in teacher workshops and teacher inservice programs strongly support the theories which suggest that the audiovisual vehicle, properly presented and accompanied by interaction within the group, can provoke indepth probing and questioning of those attitudes, concepts, and beliefs which are often held and which have been previously thought to be honest, justified, and without bias.

If tentative conclusions can be drawn from evidence presented thus far, it might be argued that: (a) Audiovisual materials can, if designed and used properly in the classroom, result in measurable changes in attitude and consequently lead to the development of cultural empathy. (b) Such changes are more likely to occur in a "pyramiding" or developmental environment in which the student has repeated exposure to a series of instructional aids and other classroom experiences. (c) No audiovisual aid is sufficient unto itself to do the job. The teacher must actually serve as the primary change agent and those attitudes which she reflects in both the primary and secondary dialogue with the students, those spoken and unspoken

dynamics as it were, constitute just as real and important an influence on the potential for attitude change as the most sophisticated multi-media/multi-sensory devices which we can construct.

If it is possible to accept and abide by these tentative conclusions, then it can be recognized that the use of audiovisual materials for effecting attitude changes can be fact and not fancy. It would, however, also seem necessary to agree that such is not always the case and that audiovisual materials are effective and useful in this regard only to the extent that they are a meaningful and well-integrated part of a larger teaching/learning process which is focused on approaches and strategies which foster creative thinking and inquiry.

Carl Rogers has said, "We cannot teach another person directly, we can only facilitate his learning" (13, p. 389). This is an hypothesis with which any teacher is likely to agree. Operationally, however, many teachers too often tend to ignore what they agree with in theory. Theoretically, Rogers' statement could be interpreted to mean that it is the teacher's responsibility to establish the "facility" in which the student encounters those experiences which lead to learning, a complex and multi-sensory involvement which encompasses the entire domain of the student's experience. Bremeld (10, p. 14) states that education's central purpose is to develop the ability to think. He concludes that this ability focuses in the individual's "rational powers" which include the process of recalling and imagining, classifying and generalizing, comparing and evaluating, analyzing and synthesizing, deducing and inferring, and that these processes enable the student to apply logic and the available evidence of his ideas, attitudes, and actions to his goals. If there is agreement with the opinion of most social psychologists of the behavioral family that an attitude is a learned behavior resulting from a conditioned stimulus, stimulus generalization, or from the reinforcement of socially acceptable behavior, or of the Gestaltist who says that attitudes are formed through lived experiences, then there must be recognition that attitudes are learned, changed, or modified through the classroom experience just as any other facet of the student's encounter with the learning process. Haymon and Dawson (7) note that because the world of attitudes belongs in the realm of nonverbal, subconscious behavior, media which can reach these levels will be effective. Consequently, the media which have the potential for presenting both visual and auditory symbols, those materials which combine nonverbal stimulus such as music, sound effects, concrete pictorial representations with the verbal, either written or spoken, are likely to be the most effective and efficient. Once a particular behavior pattern and its corresponding attitude have become operational, audiovisual media can play an important role in concept generalization—that is, in generalizing the attitude to broader areas.

It is generally agreed among modern educators that any classroom experience in which the materials utilized or the mode of presentation by the teacher results in closure can effectively stifle any further thinking or creative behavior on the part of the student. While it is likely that several examples could be presented, a particular instructional aid developed by PROGRAMA comes to mind which might serve to exemplify the "open-ended" concept of design, a design which utilizes those ingredients already noted—nonverbal stimulus, visual and auditory symbols, and the spoken word—to simply provoke thought, to pose questions rather than give answers. This instructional aid is concerned with man's response to his environment in terms of utilizing that environment to express his basic drive to believe in some force which is greater than himself. The vehicle for exploring such forces in man is a collection of colored slides which show examples of religious art, church design, and the ruins of even earlier temples to man's various gods. While there is a brief narrative, the major focus is on the visual and auditory stimulus of the pictures and music. The response of both students and teachers to this single instructional aid has been evidence enough that such experiences can provide the means to open completely new vistas of exploring and thinking, of analyzing and synthesizing, of establishing in the classroom that atmosphere which causes the student to seek for himself answers to questions which he himself has posed. It is through this seeking and searching that the student makes the discoveries and encounters the lived experiences from which beliefs are established and attitudes are formed.

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USING LITERATURE IN THE TEACHING OF SOCIAL STUDIES

FRANCIS DEAN

Using Literature in the Teaching of Social Studies

Frances Dean

There are many possibilities for using literature in the classroom to supplement the teaching of social studies; it can be done effectively at the elementary level as well as for secondary classes, and this paper will offer suggestions for implementation at both levels. Our discussion will give special attention to the teaching of inter-American topics of social studies, and specific examples, developed by PROGRAMA, will be described.

Perhaps you are thinking, "I don't even have time to use all the social studies materials which I already have, and you are asking me to use literature. Isn't that for the English teacher?" Certainly, the English teacher must teach literature. But for elementary teachers, who teach aspects of both, it may afford an opportunity to kill two birds with one stone. And I believe that a case can be presented for secondary teachers to do the same while accomplishing their main purpose, which is, of course, to teach the many facets of the social studies. Let us make a distinction between "teaching" and "using," however, for it would indeed be unreasonable to ask the social studies instructor to "teach" literature.

Before considering some of the reasons why literature can be helpful to the social studies teacher, it would probably be well to begin with a brief discussion of literature. First of all, a definition: *Webster's Seventh New Collegiate Dictionary* says that literature consists of "writing in prose and verse, especially writings having excellence of form or expression, and expressing ideas of permanent or universal interest"; and *Webster's New World Dictionary* adds, "Of great emotional effect." As in any field, it takes a specialist to determine excellence and define it for the layman. Who of my readers, for example, could demonstrate and prove the "greatness" of Shakespeare? It is difficult enough for most of us to understand his works without careful attention to the footnotes; usually, in a matter of excellence we must go to some authority on whose guidance we can rely, and so most people accept the greatness of Shakespeare because they have been told of his greatness by literary critics. But with the literature of the other Americas, however, this is a special problem, for so little of it is available to us, nor have critical analyses been gathered and classified; frequently, too, translations, if required, are inadequate. One of the functions of PROGRAMA is to search out for the teacher this kind of information about the literature of the Americas and give it to the teacher in the form of bibliographies, reading lists, monographs, and audio-visuals.

So much for literary "excellence," then. Let's go back to the rest of the definition—how about "expression of ideas of permanent or universal interest?" Here we are on much firmer ground, for each of us has a set of viewpoints which gives us a frame of reference that helps us to select or reject literary concepts. Each of us has his own stock of wisdom; each of us likes to practice his own philosophies, and when an author's views reinforce our own concepts we are gratified. When an author gives new insights which fit into our own philosophy, we are appreciative; we can say with assurance, "This fellow is *good.*" The words "of permanent or universal interest" are also significant; in all our instruction of young people, this is *always* part of our goal—to inculcate permanent and universal values wherever possible. When one discovers that his personal values are the same as those of another culture, then the word "universal" takes on new meaning. Reading the literature of another country can help us to make this discovery. Most of us probably think of literature as prose and poetry, but folklore, fables, songs, and legends are part of a country's body of literature—in fact, they are the most ancient literature of all, in any language. If a child is introduced to other cultural experiences —of foreign culture, that is—at an early age, he is well on his way to acquiring something which can be described as an "international attitude," which simply amounts to a lively awareness that there are many, many different ways of life all around us.

Have you ever stopped to consider that your own literary background is international in scope? Perhaps you have never realized that as a small child your reading fare included the fables of Aesop, the myths and legends of old Rome, the fairy tales of Hans Christian Anderson and the Grimm brothers, the Arabian Nights—Greece, Rome, Denmark, Germany, and ancient Persia. And there are others that we can name, for almost every country has given us a beloved story of childhood—*Heidi* the Swiss child; *Pinocchio* from Italy; Kipling's *Jungle Book;* from France, Maeterlinck's *Bluebird;* from Holland, *The Leak in the Dike.* And we could extend this list even more. But how about Latin American literature for children; what tales do you remember from the literature of your childhood about colorful Mexico or exciting Brazil? Regrettably, your answer is probably, "None." Or, do you recall tales of Canadian children or stories about the children of the Caribbean islands? Again, the answer almost certainly is "no." But childhood is the time when exposure to this sort of reading will be most effective, for a child is without prejudice and his imagination has not yet been stifled by his contacts with reality. At this stage he can identify readily with the child in the story, and he should be given the opportunity to do so. Reading stories about children of foreign lands helps him to cobat his natural tendencies toward insularism, nationalism, provincialism, or whatever one might like to call it.

In discussions of literature and history, it should be pointed out that history is the record of what man has done, and literature is what man thinks and how he feels about what he has done. Literature is man's attempt to understand himself and his fellow creatures and the planet which they inhabit together.

It is this matter of *understanding* (as distinct from knowledge) that is of vital concern to us as educators. In teaching about other peoples and countries, the teacher has a two-fold purpose. The facts must be taught, of course; but fostering understanding of the people is equally as important. Notice the choice of words: we teach facts but we foster understanding. Understanding of other peoples cannot be achieved through an arbitrary assignment; it has to be promoted with subtle means. The teacher who enjoys practicing psychology in the classroom can develop cultural empathy and penetrate the nationalistic shell which seems to surround each student. And the teacher can achieve this without any mention of such words as "understanding" or "prejudice." Indeed, the teacher must *not* use the word "prejudice," for it is characteristic of that trait to deny its existence in oneself and only recognize it in others.

And so the teacher must cleverly avoid the frontal attack and depend upon a sort of psychological sabotage. The strategy is simple: one uses the natural gifts of each country—the music, the folk arts, and the literature—to deliver the message. For the lower grades, story-telling is a sure-fire device. One teacher culminated the study of Brazil by telling her fifth-graders the fable of "The Perservering Ant" (14). This charming narration also lends itself to such activities as play-acting and puppet shows, and helps to establish cultural rapport. A fable generally has a moral which teaches a precept about man's behavior. Most fables have animal characters—the French fox Reynard whose exploits were recounted by the *fabliaux*, for instance, and our own Brer Rabbit stories of Uncle Remus, as well as Aesop, already mentioned.

Legends, as distinct from fables, usually seek to interpret natural phenomena and are among the oldest forms of literature. The Scandinavian legend of Thor's hammer, which he was thought to hurl in anger, was their explanation of thunder. "The Legend of the Water Lily" (15) is found in many Latin American countries, but the version which has been used by PROGRAMA in producing a slide set is from Brazil. The illustrations are by a Brazilian artist, and Brazilian guitar music provides the ideal background for the story, which is dreamy and slightly melancholy. Another version of the legend as it is told in Paraguay, is included in Monograph No. 3, *Selected Latin American Literature for Youth.* (7)

Using literature in the secondary classroom presents a different situation. Our teen-agers have by that time been conditioned to conform to a pattern of conduct which is, essentially, to hide one's deeper feelings, one's doubts, and assume

a cool exterior. Their "cool" is a disguise, however, and just below the surface there is intense curiosity and interest in all sorts of ideas and ideals—like God and religion, and all the abstractions that figure in their lives but which usually aren't discussed. Contemporary "protests" are in part an expression of their rejection of the cultural vacuity which they sense. Love and death are two of the most important of these concepts. Now, in a darkened theatre—where no one can see your face—it's a different matter; but in the broad daylight of the classroom, sitting there gazing around at each other, anything that hints of melodrama or emotionalism may evoke an embarrassed response. So the materials must be selected with care and presented with that approach which, in the teacher's opinion, will produce the most receptive attitude in the students. Sensitivity to this characteristic reticence of adolescence is the secondary teacher's greatest asset in using literature effectively, and the teacher who is fully aware of it will never neglect to set the stage carefully for any literary exploration of subconscious cultural values.

A short story like "One Hope" (12) tells of a young soldier's personal protest against death and, obliquely, against war; thus the theme is strictly contemporary. Yet it was written a century ago by the Mexican author, Amado Nervo (1870-1919), about an incident of the uprising against Maximilian; the story demonstrates that death and war are perennial human problems which confront each successive generation. Reading literature involves the reader in role-playing of the most personal sort; in this case, the young reader, if he identifies with the story, becomes one with Luis and shares his desperation very subjectively. Yet, because it is only a story, the reader also should be able to make objective observations.

Poetry is another avenue of approach. For some reason, we of the United States don't read poetry as much as prose, and this is one of the cultural differences between us and our Latin American and European contemporaries. Nevertheless, poetry is a universal language that can span time and space. Although many of our young people will assert that they do not like poetry, it isn't at all difficult to show them that pop songs are poems set to music. The poets and balladeers—from the 15th-century author of "Lord Randall" to today's Beatles and Harry Belafonte—speak for many people who cannot express for themselves their feelings about life. And apparently this type of expression is an essential feature of human existence; if one wants to know about people of another country, reading their poetry has always been one of the best ways.

When poetry is used in a secondary classroom, whether it is read aloud by the teacher, by individual students, or whether a taped recording is used, each student should be supplied a copy of the poems so that he can read while listening. This will help to assure maximum understanding. It will also pro-

vide a focal point for the listeners, who otherwise could only glance aimlessly around the room or out the window, distractions which should be avoided. Everything must contribute toward a receptive atmosphere, and blotting out the rest of the classroom is the first essential; reading poetry is an introspective experience more than a sharing experience, and full concentration on the words is necessary for connotative impact.

To test this theory—that a people are revealed by their poetry—let's select a region which for most of us is an amorphous entity: the Caribbean. Here some of the people speak English, but others speak French, Dutch, Spanish, or a Creole mixture; there are Europeans, Negroes, Orientals, East Indians, and Amerindians. There are national differences as well, some of the countries being independent and others colonial. What are these people like and, most important, what do we have in common with them? Quite a lot, one must surely conclude after reading the selected poems in "Voices of the Caribbean" (13). For such familiar topics as children homeward bound from school, butterflies and June bugs, or homesickness also occupy our own poets; these poems show us how close are our cultures in fundamental values. And those poems which point up our differences—poems about the trade winds, a white coral road beside the blue sea, or exotic places like Port Royal—stimulate the imagination and alert us to new vistas and sensations with a realism that prose descriptions might not accomplish.

Dramatization of literature also belongs in the secondary classroom and offers wide variety of presentation—skits, choral reading, pantomime, and radio plays, with or without sound effects and props. Try narrating one of the ballads of Robert Service (8) with melodramatic pantomime, for example, to bring to life with stark reality the Canadian "sourdoughs" of gold-fever days. One of Service's best-known poems, "The Shooting of Dan McGrew," is also included in PROGRAMA's *Stories from the Other Americas.*

Or, for a choral reading try a poem such as "Sea Lavender" (1) or "To Walt Whitman" (6) ; as the first tells of a Canadian Puritan and the second is a tribute to the American poet, both poems are intimations of the cultural links which exist between the two countries. On the eastern seaboard of Canada, one can find numerous examples of a shared heritage.

Throughout all the Americas—from the Straits of Magellan to Hudson Bay—every region has developed its own culture, and each culture is unique. To continue ignoring the other American cultures, especially in the present era when their literature is now accessible to us in published form as never before, is to further impoverish our already limited understanding of other lands and other customs. But it is not too late; we can give our school children the rich experience of sharing, through literature, the lives of other American children.

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SAMPLE STRATEGIES FOR CREATIVE INSTRUCTION IN INTERCULTURAL EDUCATION

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Sample Strategies for Creative Instruction in Intercultural Education

Norma Faubion, Constance McQueen,
and Caroline Penn

How can intercultural understandings be developed more effectively? How can empathy among peoples be nurtured? How can stereotypes and biases be eliminated from a person's frame of reference? How can situations be structured which will result in meaningful research for students? Questions such as these have been advanced continuously as PROGRAMA has engaged in activities related to the development of instructional materials for use in teaching the cultures of the Americas and as PROGRAMA has planned and conducted in-service training programs for teachers. An empirical conclusion reached by members of the project staff and PROGRAMA participants is that basic to the achievement of the goals advanced by these questions is creative and imaginative teaching of the social studies — teaching which utilizes a variety of instructional strategies and materials which make use of interdisciplinary approach and which actively involves students in both "thinking" and "feeling."

The importance of utilizing such materials and strategies is strengthened by an examination of current literature dealing with methods and materials in social studies instruction. Specialists in this area are encouraging wider use of inquiry or the inductive approach as a basic teaching strategy. (1) At the same time an examination of social studies materials reveals that most of it is expository in nature. John Gibson states, "Most textbooks fail to support the inductive approach or to provide springboards for student discovery" (4, p. 177). To overcome this deficiency, open-ended experiences and materials are needed. Gibson also points out that audiovisual material should be used more frequently for inductive teaching rather than for the flat presentation of social studies matter. (4, p. 180) He calls for the use of slides and still pictures in a manner which will result in the formulation and testing of hypotheses by students as well as their identifying problems for research. It would seem that the current thinking of specialists in the field of social studies supports the thinking of the PROGRAMA staff as to the types of materials and procedures that are needed in intercultural education.

Samples of strategies which have been developed to answer the need for materials which encourage students to think imaginatively, to engage in meaningful research, and to explore their attitudes toward their world and its peoples are shared in the remainder of the article.

Teaching Strategy Number One

How can we determine how our students see the people of a given region? How can we unearth stereotypes and misconceptions which they may have about a land? How? We create a situation and then we listen.

As an eye-opener for introducing a unit relative to the history, geography, economics, or sociology of South America or a country located on this continent try one of the following procedures. Your goal is to identify those misconceptions which your students have about the people of this geographical area. Do they see them as illiterate, poverty-stricken people who live in jungles and one-room grass huts? Do they see them as rich hacienda owners controlling large areas of land? Do they have a distorted concept of the people who reside in this section of the world? These procedures should provide the teacher with answers to such questions.

1. Ask, "What words, ideas, or mental pictures come to your mind when you hear the term SOUTH AMERICA?" Have each student list as many responses as possible during a brief period of from two to five minutes.

   Compile a list of these responses on the chalkboard. Then suggest to the students that their ideas need to be grouped into categories. Ask, "What do these categories seem to suggest to us about the kind of area South America is?" Encourage students to generalize as to what the land and people of South America are like.

   Follow this with a study of South America. The objective should be to determine the degree of accuracy of the generalizations which were developed during the initiatory activity. Many of them will be inaccurate or misrepresentations of facts. It is important that the study focus on the establishment of a more accurate picture of the land and people of South America.
2. Use the following list of words as an introductory activity and/or culminating activity about South America. Have students select those words which they feel most accurately describe the South American land and people. It may be desirable to specify the number of words from which they are to choose.

Public education	Jungle	Bananas
Poverty	Art	Sheep
Desert	Backward	Mountains
White	Democracy	Cannibals
Illiterate	Forest	Well-educated
Huts	Cities	Underdeveloped
Man-eating fish	Strange	Wild animals
Industry	Hot	Communistic
Disease	Primitive	Beautiful

Over-population	Churches	Oil
Dictatorship	Nations	Indians
Natives	Rural	Urban
Dry	Cold	Rugged terrain
Head-hunters	Businessmen	Cowboys

Follow the selection of the words with a discussion that identifies why these particular words were chosen. This should lead to a situation where it becomes necessary to define certain terms; for example, the meaning of a word such as "primitive." From this discussion establish problems for study and research.

The major importance of such an approach when working in the area of intercultural understandings is that it permits the expression of stereotypes and biases in a situation free of threat. Adults and students can then engage in a study which leads to self-discovery of fallacies in thinking; which reveals the human tendencies to overgeneralize and to show only one side of a picture. A learning environment is created in which results in increased insight about self and other people.

Teaching Strategy Number Two

How can the heartbeat of a nation or a people be measured? One way is to listen to the subtle shadings of meaning reflected in the words of a people's songs and to enter into the prevailing moods reflected in the rhythm of this music—exuberant or sorrowful, pensive, or carefree.

Imaginative use of music in social studies enhances the study of a culture, of a historical era, or of a nation. Thus music serves as a vehicle for developing empathy. A student listening to the music and words of this verse from the Cuban folk song "Tonada Campesina" (6, p. 58) discovers a quality about the people which exists in all cultures—an appreciation for the things of nature.

Hummingbird and Tomeguin
Suck the sweetness of the lily,
That gives off its perfume shyly
In the quiet of the evening
And carnation and verbena
Are found there in all their splendor.

Unity of spirit and love of country are evidenced in patriotic music of a country. Students, listening with sensitivity to the words of such music and feeling the surge of emotion often communicated through its rhythm, soon learn to ask, "How does love of country develop? What is present in the heritage of a given nation which makes them proud, sad, or joyful? Do similar things exist in our heritage? How does music help a nation during times of crisis?" This song from Jamaica (7,

p. 12) captures the unity of a people working for a common cause.

> Sisters, brothers, stand together,
> Hand in hand we'll fight our way;
> One would fail, but all united,
> We must conquer—Who shall say
> What the guerdon of the future
> Hidden now from mortal eye?

Music historical in theme abounds for use by the resourceful teacher in assisting students to arrive at answers to questions such as the ones posed earlier; for example, "Marching Down to Old Quebec" (2, p. 57) conjures up soldiers marching in a cadence-like rhythm. Listen to it. Is it joyful or sad?

> Oh, we're marching down to Old Quebec,
> And the fifes and drums are beating—
> For the British boys have gained the day
> And the Yankees are retreating.

Hidden emotions can be unearthed which will broaden the students' understanding of the sorrow, pain, confusion, and hope found in the historical life of certain ethnic groups. Listen to this verse taken from "The Free Slave" (2, p. 98).

> I stand as a free man beside the northern banks
> of old Erie, the fresh water sea—
> And it cheers my very soul
> to behold the billow roll
> And to think, like the waves,
> I am free.

This slave had escaped to Canada from the United States as had thousands before him. The song could, therefore, be used easily to introduce a study of the impact of the Underground Railroad on the history of Canada and its people.

The music of the Quechua Indians of Peru and Bolivia reflects their knowledge of a glorious past, of the painful plight of their present status, and of a sustaining hope in the future. The haunting melody and piercing words of the music from this ethnic group communicates these feelings more effectively than does a chapter in a textbook. The instructional aid "Ojala!" (13) thus makes an impact on students which helps them to empathize with the Quechua and which results in a personal commitment to a study for the purpose of identifying possible solutions as to how this proud group can be brought into the mainstream of contemporary society.

A study of the early history of the Indians of the Western Hemisphere would be incomplete if attention were not given to the music of these people. Its inclusion in every stage of their existence stemmed from the importance of music as a way of expression. In the development of an understanding

of these people what could be more appropriate than the use of one of their lullabies. (2)

Sleep, sleep little one
Sleep, sleep little one
Sleep, sleep little one
Now go to sleep
Now go to sleep.

As primary children engage in studies of family life here and around the world, lullabies can be used to help them experience emotions common to many groups of people.

To create empathy among people—past and present, here and there—interdisciplinary approaches are needed. Music can enrich, reinforce, and extend social studies instruction, enabling it to better achieve its major objectives. An important strategy for social studies instruction is to weave music into its fabric.

Teaching Strategy Number Three

How can we get away from "telling students" to a situation which results in "thinking students?" How can situations be structured which will result in identification of problems for research? One way is to make use of informal procedures of inquiry, procedures centered around a variety of materials and situations. The teacher provides the stimulus in such forms as pictures, words, or even original artifacts. From this point students do most of the thinking and research although the teacher provides the guidance as it is needed.

1. STIMULUS: An artifact or realia that comes from the country or ethnic group to be studied; for example, a boat from the Amazon area of Brazil or a tipití from French Guiana. (This is a tubular basketry press for squeezing manioc.)
   a. Divide the class into small groups. Give each group an opportunity to handle and study the article.
   b. Then ask each group to discuss the artifact using these questions as a basis for the discussion.
      - What is it?
      - Who would use it?
      - How would they use it?
      - What materials were used to construct the article?
      - Where do you suppose it is or was used? Why would it be of interest to them?
      - What does it tell us about the people who used it? The area in which they lived?
      - Would it be used today?

c. After a group discussion of the artifact, ask a member of each group to present his committee's ideas concerning it. From the composite thinking of the groups, develop a list of statements to complete this sentence, "From a study of this artifact, it is possible to tentatively state these things about the culture . . . "

d. Establish study groups to engage in research to prove or disprove the tentative conclusions reached by the class.

The direction this activity takes will to some degree be determined by the frame of reference in which the problem is presented and by the artifact chosen to be used; for example, if it is a model of a boat (Illustration B) the introductory statement could be, "A study of this model of a boat should enable us to reach some conclusions about the culture from which it came." If, however, the object is not one with which students are familiar (Illustration A), the introductory statement could be, "Here is an object that came from a culture which we want to identify. If we can reach a decision about what it is, we should be able to generalize about its use and the culture from which it came." One group might then conclude that the artifact is a sheath for a weapon while another group might conclude that it is a household object. Each group would develop a different set of conclusions about the culture, each of which would need to be investigated by the class and proved or disproved.

Illustration A
A Tipití from French Guiana

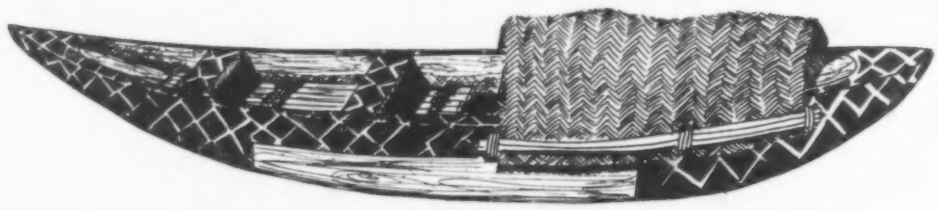

Illustration B
A Model of a Type of Boat Used on the Amazon

2. STIMULUS: A coin from the United States or an original document from a given period in history.

To aid students in discovering how an archaeologist can draw conclusions about a culture by studying the remains of that culture, give the class (or group) a coin or an original document to study. Structure the problem in this manner, "Several hundred years have lapsed since we lived. Our civilization in this area has been completely destroyed. Historians know that people once lived here. They have been trying to determine what the culture was like. Only one artifact has been recovered, this ————(display the coin or document). What conclusions might be drawn from this artifact regarding the people who once lived here?" Such an activity helps students gain insight into the problem-solving process used by historians and archaeologists and to analyze the relationship of this process to the writing of history.

3. STIMULUS: A poem about a given area which makes no mention of a specific geographical location.
   a. Distribute a poem such as "Darlingford" (9, p. 11) by Una Marson. Omit the title, author, and the word "Jamaica" which is found in the last line of the poem.

Darlingford

Blazing tropical sunshine
On a hard, white dusty road
That curves round and
Following the craggy ·ne;
Coconut trees fringin[illegible] coast,
Thousands and thousands
Of beautiful coconut trees,
Their green and brown arms
Reaching out in all directions—
Reaching up to high heaven
And sparkling in the sunshine.
Sea coast, rocky sea coast,
Rocky palm-fringed coastline;
Brown-black rocks,
White sea-foam spraying the rocks;
Waves, sparkling waves
Dancing merrily with the breeze;
The incessant song
Of the mighty sea,
A white sail—far out
Far, far out at sea;
A tiny sailing boat—
White sails all blittering
Flirting with the bright rays
Of the soon setting sun,
Trying to escape their kisses,
In vain—and the jealous winds
Waft her on, on, out to sea

Till sunset; then weary
Of their battle with the sun
The tired winds
Fold themselves to sleep
And the noble craft
No longer idolized
By her two violent lovers
Drifts slowly into port
In the pale moonlight;
Gone are the violent caresses
Of the sun and restless winds—
She nestles in the cool embrace
Of quiet waves
And tender moonlight
Southern silvery moonlight
Shining from a pale heaven
Upon a hard, white dusty road
That curves round and round
Following the craggy coastline
Of Jamaica's (substitute "this land's")
southern shore.

b. Ask the students to read the poem. When they finish, discuss the type of place described in it. Using these clues, have the students rewrite the description, stating it as it would be found in a geography book. Encourage them to search for clues which would be helpful in locating the place the poet has described. The first assumption may be that it is an island located in an area that has a tropical or semi-tropical climate. Phrases such as "brown-black rocks" and "hard, white dusty road" may lead to an investigation of what mineral content would result in rocks and soil of this color. Investigations may then lead to the conclusion that the place described is Jamaica since it has abundant deposits of bauxite.

4. STIMULUS: A set of slides which create an open-ended situation that will lead to identification of problems for study.

a. Develop two sets of slides (or pictures), one based on life in another country and one based on life in the United States; for example, one set of slides could depict the things that one might see if he stood for an hour on the street corner of a large metropolitan center in Brazil and the other the things one might see if he stood on the corner of a large metropolitan center in the eastern section of the United States. After showing the first set of slides, have students list the things they observed about the city. Ask, "What significance does this information have? What does it tell us about this city?" Repeat the process using the second set. Contrast and compare the two

sets of data and the two sets of conclusions. Use this as a basis for introducing a study of the commonalities of problems and life in urban centers around the world.

b. Use instructional aids which have been developed by PROGRAMA (10; 11; 12) in the instructional program of upper elementary and secondary classes engaged in a study about Latin America. These aids are designed to create open-ended situations which will result in inquiry.

For students to gain insight into the nature of a culture, active involvement is needed. This will result in more significant learnings by the students since they assisted in the establishment of topics for research. Teachers of today have available a wealth of realia and authentic reproductions of work from various periods of history which can be used for such learning experiences, thus building a more dynamic social studies program.

Teaching Strategy Number Four

How can the spirit and soul of a people be mirrored so that it seems to be our own? One way is to let literature serve as the mirror, thereby transforming the history and geography text into something that is alive and vibrant.

Proverbs, for example, which reflect the folk wisdom of a people can be used. In interpreting them, students will no doubt see similarities in meaning between proverbs from another country and their own, as well as gain an insight into the values of the people. Consider these proverbs from Haiti.

> The day a leaf falls in the water is not the day it rots. (Don't count your chickens before they hatch.)
> You don't have to turn around and look at every dog that barks at you. (Don't worry about every complaint or threat you hear.)
> A roof can fool the sun, but it can't fool the rain. (A person may get by in certain situations, but if he has deficiencies they will show up when the real test comes.)

Benifay of Chile, in a heartfelt message, expresses concerns with which today's social studies students are very familiar. "So Many Times I've Asked Myself," (5, pp. 66-67) a stirring poem of social protest, will enhance any social studies class and should help students to see that *"our"* concerns cannot be placed in isolation.

So Many Times I've Asked Myself

> Sometimes I ask myself
> if instead of hate, rancor,
> love could rule our lives much more?

Sometimes I ask myself
if the Negroes' shade of skin
justifies their being lowly among men?
And at times I've asked myself
how the people can abuse or scorn
a little child who asked not to be born?
Listen all who've never thought this through!
Sometimes I ask myself
why we busily destroy
flowers growing in the meadow, just for joy?
Why the woodmen have to raid
the forest glens that give us shade?
And at times I've asked myself
Why the scarcity of charity?
Why it is that might makes right?
Why when lacking moral fortitude,
greed and avarice always win
and those with power cannot sin?
Sad the world is for us now!
At times I ask myself
if a wall should separate
people longing to communicate?
And I asked me what was meant
why our gold we always spent
on the things that men abuse
when the money we could use
for mortal suffering to heal
and the world in peace to kneel?
You, too, must right demand!
You, too, must lend a hand!

And what child doesn't thrill to legends and folktales, whether they are from the Old West or from Colombia. Legends and folk stories paint vivid mental pictures which appeal to the child and helps him gain an idea of how other people view the universe. Three such legends are "The Legend of the Water Lily" (15), "How the Orchid Came to Be" (8), and "The Windmaker" (2), a tale from the Ojibwa Indians of Canada. All reflect a belief in a spirit greater than man.

The Windmaker

The sky was clear and the peace of the Great Spirit reigned in the heavens above; but on earth the Indians were starving. A gale had blown for nearly a moon about the time the wild berries were ripening, and the berries would not ripen; nor could the Indians launch their canoes and spear fish.

At last one man volunteered to visit the Windmaker. He travelled until he found a being who, by ceaselessly moving his hands from side to side, created the wind. The Indian drew near him and commanded him in so

sharp a tone to cease that the Windmaker abruptly jerked his hands, nearly puncturing the sky with a gust. Forthwith the man cut off his arms.

The wind ceased instantly, and the day was without sound. The sky became cloudless so that the horizon was visible far to the south, although the heavy waves still rolled and surged against the rocks with a noise like thunder. Then a murmur of voices arose, voices of the hungry Indians who at last could go out to fish, and return gaily with full loads to feed their children.

But soon the sea also became calm and undisturbed by any ripples. Dirt spread over its surface so that the Indians could no longer kill any fish; and they starved as they had starved before. Then he who had killed the windmaking spirit returned to restore him to life. He found the spirit where he had thrown him, and entreating his forgiveness he said that the Indians were starving again. He restored the arms to their position and struck the spirit on the head until he regained consciousness. Then the spirit said:

> "Hereafter let all men beware of my anger, for I can destroy almost everything in this world; and no man can withstand me. The Great Spirit himself appointed me to create the wind for the good of the world."

Then a gentle wind swept softly over the water and through the trees like a welcome visitor, bringing comfort to all the creatures of the earth. It laid its soft hands on the foreheads of the impoverished Indians and their starving children; it washed the dirt from the water and piled it high on the shore so that the sea became clean and sweet. The Indian returned to his home content, and the Great Spirit said:

> "A man who has too much power will always produce trouble."

Teaching strategies that allow students to engage in self-discovery, to live for periods of time with unanswered questions, and to examine their own attitudes in an atmosphere characterized by an absence of threat are needed. The sample strategies presented in this article were developed in an attempt to answer this need. It is hoped that they will serve as a frame of reference for the development of numerous teaching strategies and materials on the part of those teachers who are committed to the fostering of empathy and understandings among people.

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THE FRENCH CONTRIBUTION TO THE TEXAS HERITAGE

JACQUES DESSOUDRES

The French Contribution to the Texas Heritage

Jacques Dessoudres

"We were the dreamers, dreaming greatly,
in the man stifled town;
We yearned beyond the sky-line where
the strange roads go down.
Came the whisper, came the vision, came
the power with the need,
Till the soul, that is not man's soul,
was lent to us to lead."

No words, I believe, could express better than these few lines from Kipling's "Soul of the Dead," the great and secret incentive which accounts for all the deeds accomplished by the men who have built the history of Texas. These men came from all the horizons, sailed the oceans, crossed sun-cracked deserts, rivers, or forests reputed impassable, to explore and give this land its power.

Together with other countries, France did not fail to contribute to the history of Texas and many were her explorers, soldiers, merchants, and diplomats who lived, fought, and died also for the very existence of this country. One of the reasons why France was the first country to recognize the Republic of Texas was that this land was not unknown to the French people. Indeed in the course of the centuries, many bold and adventurous men had brought back to France the news that vast tracts of land—fertile plains, grassy prairies watered by many rivers—existed beyond the shores of the Gulf of Mexico. I would like to evoke some of those men who dreamed greatly but for whom to dream was to act. We shall see how they contributed to the history of Texas, and how through their actions and bold enterprises, they prompted the King of France to help the young republic when she was in need of friends.

Many have been the explorers of this continent of America. Many were the motives by which they were actuated; some came urged on by a most worthy zeal dictated by profound religious convictions, others were allured by visions of untold wealth, others by a tamer but saner spirit of commercial enterprise. But of all the men who cleared the path or blazed the trail of this country, Cavelier de la Salle, "the Prince of the Explorers," as some of his historians have called him, stands apart.

Having come to America in 1667, and in his own words, "with the purpose of making some discovery," by the ninth of April, 1682, when he was only 38, Cavelier de la Salle had

completed the discovery of the huge and then mysterious river, the Mississippi. He had taken formal possession, in the name of the King of France, of the vast country which he called Louisiana, and here again I quote de la Salle, with "its seas, harbors, ports, bays, and all its nations, peoples, provinces, cities, villages, and rivers, from the Mississippi to the Gulf of Mexico." By so doing, de la Salle had added to the crown of Louis XIV a huge empire comprising, in the words of de la Salle's great historian and admirer Parkman, "the fertile lands of Texas, the vast basin of the Mississippi, from its frozen northern springs to the sultry borders of the Gulf."

Had de la Salle never accomplished anything else, his name would nevertheless survive among those of the great explorers of this continent. But with tireless energy, spurred on by success and never daunted by reverse, de la Salle was laying plans for a new and bolder adventure. He went back to France and asked the King for money, ships, and men in order to return to the mouth of the Mississippi by way of the Gulf of Mexico in order to found there, sixty leagues above the mouth of the river, a permanent settlement.

In the two memorials which he presented to the King and his Minister of the Navy, we see de la Salle growing more and more enthusiastic over the enterprise and setting forth all the good reasons why it should be promptly undertaken. Chiefly among these reasons we find: (1) The service of God . . . the need of preaching the gospel to the numerous nations to be found in these parts; (2) the desirability of occupying a tremendous territory whose fertility and resources seemed boundless; (3) the necessity of forestalling the Spanish in places to which their attention had been called by de la Salle's recent discovery; and (4) the possibility of seizing provinces of Northern Mexico, rich in silver mines. Equally appealing to the King of France was the cleverly exploited necessity of providing an outlet for the trade of Western New France, already hemmed in by the British and Dutch establishments in the East.

Louis XIV and his excellent Minister were won over by the arguments of de la Salle and an expedition was fitted out in great secrecy. De la Salle arrived at La Rochelle, the great Atlantic port, by the end of May, 1684, to supervise the necessary preparations. A hundred soldiers were enrolled — mechanics, laborers, gentlemen who had volunteered to go, and a few families joined the expedition. Arrangements were made to carry one hundred and eighty-nine passengers besides the one hundred and forty-one members of the crew — all told, three hundred and thirty. The expedition, which comprised four ships, sailed on August 1, 1684. On August 16, they reached Madeira and late in September they arrived at Santo Domingo where they stayed until November 25 due to de la Salle's illness. On December 13 they entered the Gulf of Mexico and their objective was what the Spanish called the Bay of Espíritu Santo. Un-

fortunately, they were driven by a strong current in the Gulf and they discovered they had gone almost as far as Corpus Christi. On the way back, a large group of soldiers was landed and followed the shore till they came to what they took to be vast river, but which was no other than Matagorda Bay. The ships entered the bay and a temporary camp was established at the extreme end of Caballo Pass, on the left side. The expedition proved to be unfortunate, for as you know, de la Salle was murdered by two of his men, and with him died the very spirit of the expedition.

However, de la Salle's last expedition proved to be of the greatest importance at the time when the government of the United States acquired Louisiana. Till then the United States had paid little attention to the struggles and adventures of the French on a territory which, after all, did not belong to them. But having bought Louisiana, the government of the United States felt that it was entitled to all the territories claimed and partly occupied by the French in the 17th century under the name of Louisiana. Hence the indignant protest from the Spanish authorities who began gathering all available documents establishing their rights over Texas, the territory contended. The chief exponent of the American claim was no other than Secretary of State, John Quincy Adams. Through his correspondence with de Onis, the Spanish Ambassador at Washington, we find that if previously the American authorities had not fully realized the import of de la Salle's last expedition, they unquestionably did so between 1803 and 1819. In fact the whole claim of the United States was based exclusively on that one expedition of de la Salle. The Spaniards tried to represent de la Salle's expedition as a "transient venture, an excursion" in the territory of another nation. To this, John Quincy Adams, who had become a great admirer of de la Salle, retorted to the Spanish who had belittled the expedition, that "de la Salle's undertaking has every characteristic of sublime genius, magnanimous enterprise, and heroic execution. To him and to him alone, the people of this continent are indebted for the discovery, from its source to the ocean, of the Mississippi, the father of the floods; and, of the numberless millions of free men destined in this and future ages to sail on his bosom, and dwell along his banks, and those of his tributary streams—there is not one, but will be deeply indebted for a large portion of the comforts and enjoyments of life, to the genius and energy of de la Salle."

The words of John Quincy Adams represent, I believe, the first tribute of the American nation to de la Salle's Texas expedition, and they were pronounced at a time when Texas was not even a part of the United States.

De la Salle died at the age of 43 on March 19, 1687. He was the man who had completed the discovery of the Mississippi and attempted the first European settlement on the shores of Texas, thus writing some splendid pages in the history of the

United States and some of the earliest and yet most vivid pages in the history of Texas.

A second French settlement in Texas was to attract the attention of the French people and government to this country. Following Napoleon's defeat at Waterloo in November, 1815, many Bonapartists were forced to go into exile. It was thus that more than 25,000, among them Bonaparte's brother, Joseph, took refuge in the United States, some at New Orleans, others at Boston, still others at New York or at Baltimore, but especially at Philadelphia, the great center of the Bonaparte immigration to America.

A certain number among those who took refuge, those who had belonged to Napoleon's great army, conceived of a very extensive project known as the "Napoleonic Confederation." The plan was to call together 900 veterans from Napoleon's armies, to send them as emmisaries and recruiting agents to specified posts near the Mexican border, to enlist and train other volunteers, and to set out at the end of a year to conquer the Mexican kingdom. The throne would be offered to Joseph Bonaparte who had been the King of Spain at the time it was conquered by Napoleon in 1808.

The project was betrayed by a conspirator and the Baron of Neuville, who was Louis XVIII's ambassador to Washington, promptly informed the United States government of the plan. The government officials were very lenient and in spite of the Baron's protests they refused to intervene, under the pretext that execution of the plan had not yet begun. By their attitude one can hardly help noticing the lack of affinity that this democratic government had for the regime of Louis XVIII (which was considered very reactionary), their real sympathy for the exiled veterans, and finally, the absolute lack of alarm they displayed on receiving word that the French veterans were seriously considering launching themselves into the conquest of Mexico.

The project of the Napoleonic Confederation, betrayed and denounced, could not be carried off, so it seemed. However, one of Napoleon's most glorious and loyal generals who had fought in Spain, Egypt, Prussia, and Poland, and who had taken refuge in Philadelphia, resolved to under take once again the project of conquering Mexico. His name was General Lallemand. He decided to call together a large number of veterans who longed for the heroic war adventures they had known under Napoleon's command. General Lallemand, who remembered the heroic conquest of Mexico by Cortez, convinced them, and numerous were those who answered his exalted call. Lallemand then decided to settle and organize the veterans that he had assembled in a region of Texas that had been pointed out to him by an inhabitant of Boston. Finally, having gathered together men, money, and arms, Lallemand set sail on December 17, 1815, from Philadelphia in an American boat called the "Huntress"

for a secret destination known only by Lallemand and three of his staff officers. After docking for a short while at New Orleans, the boat arrived on the 15th of January at Lallemand's chosen spot, the island of Galveston, which had long been used as a refuge for pirates and had recently been inhabited by a Frenchman, a certain Aury, the first governor of Texas. The island was also controlled in part by a well-known deadly pirate, Jean Lafitte.

Jean Lafitte helped his countrymen, not without compensation in the form of gold pieces, and he gave them a boat and provisions enough to cross the bay and sail part way up the Trinity River where they would camp at a place chosen by Lallemand. Barely settled, the colony took the name of "Champs d'Aisle" in memory of the fields of asylum, "The Asylum," its leaders had known when they arrived in Pennsylvania.

In France, where there were still many Bonapartists, the "Champs d'Asile" was a symbol of a Napoleonic revival that the Bourbons could not prevent. In addition, in the mind of the French it opened new perspectives in the vast areas that were described as marvelous and enchanting. The adventure was celebrated in the press and magazines, songs were composed, paintings and engravings represented the arrival of these veterans of the Great Army at the "Champs d'Asile."

"Champs d'Asile" was primarily a military establishment. Its members arrived carrying arms—sabers, guns, cannons; and they built forts under the direction of engineers and officers who had conquered Europe with Napoleon. Camp discipline was of a military nature and the constitution of the camp was marked with a deep concern for justice and equality. It emphasized a strong solidarity among the colony members made up of French and of foreigners who had served in French armies. Each member of the colony was accorded the right to vote and each one received a plot of land which he cultivated, part of his products being shared by the community. It is necessary to stress that the use and trade of slaves was forbidden. The community was composed of 1,000 persons and the camp was located at what is at present the city of Liberty.

But What Became of this French Colony in Texas?

At the beginning of June, 1818, the American government, following vigorous Spanish protests, and no longer knowing exactly what to think about "Champs d'Asile" and the intention of its leaders, decided to send, secretly, an investigator, the former Undersecretary of War, George Graham.

It was the duty of Commissioner Graham to investigate the camp situation, the plan to invade Mexico, and to make the camp leaders aware "of the President's surprise at the occupation of American territory" and to "inform them that no permanent establishment could be founded under any authority other than that of the United States government."

Such a declaration totally changed the colony's future, and the leaders decided to move it back to Galveston where they could more easily receive provisions and maintain contact with the outside. The "Champs d'Asile" was, thus, abandoned and a new camp was established at Galveston where the colonists settled. Before long, catastrophe struck. One September evening a frightening noise resounded, the wind roared, and the ocean, uplifted from its bed, came crashing down upon the camp. The unfortunate colony had been the victim of one of the deadly tidal waves that devastate Galveston Island. The wave of September, 1818, was particularly destructive, as was the equally disastrous wave of 1900 responsible for filling the cemeteries now located in the very center of Galveston. The camp was entirely destroyed, and the few survivors scattered to various regions in Texas and Louisiana.

This is the tragic story of the "Champs d'Asile," a big dream conceived by several hundred glorious Napoleonic soldiers. And to this day one can see in the city of Liberty a stele, erected in the Spring of 1937 by the state of Texas, which bears this incription: "To the generals Charles Lallemand, Antoine Rigau, to the veterans of Napoleon's wars, and to the French colonists who in the Spring of 1818 came to found on the banks of the Trinity River the 'Champs d'Asile' . . . ."

This French enterprise was not in vain, however, because it better acquainted the French government with Texas, as will be shown later, for 18 years after these. events, France was to send extensive aid to the young Republic founded by Sam Houston.

When on October 22, 1836, President Houston was installed in office, everything had still to be done in order to create and maintain the first requisite of national existence—an administration. Above all, the new Republic needed men and money. And so the young state was compelled to turn towards foreign countries, seeking recognition first, then financial help and, if possible, men who might cultivate her land. The Houston administration, as a last and urgent resort, took steps to obtain recognition from England and France, the two European nations from whom there was the best chance of getting financial assistance and who might possibly exert pressure on Mexico to secure much needed peace.

One of the first Texas diplomats, the very able, courageous, and persistent General Pinckey Henderson, went to England where he discussed with British Foreign Minister Palmerston the recognition of Texas. As it appears, Palmerston did not enter into any form of agreement. Undaunted by this severe setback, General Henderson proceeded to France where he met the Prime Minister, Count Molé, in May, 1838. Henderson handed Molé a well-organized, well-written, and dignified plea,

that of a patriot defending the interest and good name of his country, General Henderson wrote:

> The men of Texas won in battle because they were superior in skill, in courage and in humanity . . . and the Republic of Texas . . . can fulfill all the obligations of an independent nation.

After this first meeting, negotiations proceeded, not rapidly but steadily, owing to the sympathies of the French government (and, strangely, of King Louis Philippe) for the new Republic. And the remembrance of the "Champs d'Asile" played an important role, as we said before, for Texas had continued in the eyes of the French people as a land of freedom and of opportunity.

On September 30, 1838, General Henderson wrote from Paris that he had a new and very satisfactory conference with Count Molé who had "instructed the French Minister at Washington, M. de Pontois, to send one of his secretaries to Texas immediately to inquire into and report to this government the situation of the country." Another friend of Texas in these critical days was Admiral Baudin who had charge of the attack on Vera Cruz in January, 1838. Let's mention here that the landing of French troops in Vera Cruz had rendered indirectly a tremendous service to Texas, by compelling General Bravo to withdraw the troops he had readied for an invasion. So, Admiral Baudin came to Texas as soon as the operations were over. After having received a salute of 22 guns from the Texas Navy at Galveston, he reached, in May, 1838, the city of Houston where he received a most enthusiastic welcome and was granted the "freedom of the city." "Assisted by M. de Saligny, Secretary of the French Legation at Washington," writes an enemy of Texas, "he drew up a very flourishing account of Texas, which was forwarded to France with all haste and which led to the recognition of Texas by France." It was this Count de Saligny who had been asked to come to Texas and report on the situation. He sent not one but several enthusiastic reports. Count de Saligny's reports and these alone won the recognition of the Republic of Texas by France, the first European nation to grant such recognition. In September, 1839, a treaty of amity and commerce was concluded between the two nations. Count de Saligny was then promptly accredited as French Chargé d'Affaires to the Republic of Texas. He received a wonderful welcome upon his arrival at Austin; delegations went to meet him outside the town and brought him in with a deep feeling of gratitude and pride, for he was the first European who had put the Republic of Texas on the map. At Austin, all those who were of French ancestry, direct or remote—Mirabeau Lamar and others, they were quite numerous—rushed to greet him and to give him their thanks. He became a very close friend of General Houston, who seemed to have great confidence in him and spoke to him with extreme and amazing frankness about friends and foes, about the

political situation in Texas, and about the relations of the Republic of Texas with the United States.

De Saligny plunged into his task with great enthuiasm and with an intense faith in the future of Texas, and soon he became one of the most popular figures in Austin. Numerous honors were bestowed upon de Saligny, and he received many a reward for his exertions in favor of Texas. In particular, a select committee was appointed by the House "to invite the Honorable M. de Saligny, the French Minister, to attend the sessions of the House, at any and all times that might suit his convenience." Accordingly on November 17, 1840, he went to the House when "all members rose and saluted him." He was then introduced by the speaker as an "ardent and devoted friend of Texas," as "the Representative of France, a country who had helped the United States in their struggle toward freedom." "Republics," he went on, "are not ungrateful, and Texas will long remember with kindness your devotion to her cause! In the name of the people of Texas, we greet you!"

Thanks to the untiring efforts made by de Saligny and the deep sympathy of Louis Philippe, the last of the French kings, Texas always found in the French government a staunch ally which helped the young Republic develop diplomatic relations with the other nations and especially with the European countries. And it seems that we cannot find a better illustration of the feeling of France towards Texas than King Louis Philippe's words of greeting to Mr. G. W. Terrell, the last Texas representative in Paris, in 1845:

> France is proud of having been the first nation to recognize the independence of the United States, and also that she was the first of the nations of Europe that recognized the independence of Texas. You will please make known to your government that France has ever felt, and continues to feel, a deep interest in the prosperity of your young and promising Republic. You have shown yourselves worthy of independence.

Such words reflect strongly and sum up vividly the contribution of France to the Texas heritage. These words from Louis Philippe reflect the impression that the people of Texas had been able to create abroad concerning their country. These words revive for us some pages of a great and noble past, a past that the French people share with the inhabitants of this great country, and the memory of which, in common with you, we must try to protect from the tides of time and oblivion of men.

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LATIN AMERICA: ONE AND/OR MANY
A PHILOSOPHICAL EXPLORATION

JOHN H. HADDOX

Latin America: One And/Or Many
A Philosophical Exploration

John H. Haddox

In several of his works, the great Mexican philosopher Antonio Caso repeats a motto that not only prescribes what Mexican philosophers should do in the present and future but also describes what these thinkers had done in the past. It is *"alas y plomo"* (wings and lead").

As he puts it in *El Problema de México y la ideología nacional:* "Neither Sancho nor Quixote." Neither shackles that prevent walking, nor explosive that may destroy, but a firm and constant desire to obtain something better, knowing that true victory is obtained by putting lead on the wings. For Caso this lead, the limit of the flying fantasy of Mexican ideas, should be the reality of Mexico. He insists that Mexicans have the right to long for any ideals; he also insists that they never forget the land, never forget the reality that is Mexico.

Caso further notes that Mexican intellectuals must cease imitating others. If they have to adopt ideas, they should do so with considerable adaptation, turning their gaze toward the people, their customs, and their traditions.

Throughout Latin America, philosophers have continually put the lead of their national or regional reality on their ideological wings. For example, during the colonial period figures like Bishops Juan de Zumárraga, Bartolomé de las Casas, and Vasco de Quiroga did not just study what philosophers like Thomas More and Francisco de Vitoria had to say about human rights and a just society; they struggled for the achievement of these rights for the conquered Indian and labored to create a society in New Spain where justice would prevail. Similarly the daring political concepts of Jean-Jacques Rousseau and Voltaire were of interest to such Latin American liberators as Simón Bolívar, Bernardo O'Higgins, and Padres José María Morelos and Miguel Hidalgo, less for their theoretical value than as an ideological bulwark of revolution against Spain.

Later, after independence had been won, such philosophers as Juan Bautista Alberdi and Domingo Sarmiento in Argentina, José Luis María Mora and Gabino Barreda in Mexico, José Martí and Enrique José Varona in Cuba, Miguel Lemos and Teixeira Mendez in Brazil, Juan Enrique Lagarrique in Chile (as well as Andrés Bello, a Venezuelan who was the first rector of the University of Chile), and Enrique María de Hostos of Puerto Rico, to name a few), all played dominant social, educational and political roles in the development of their newly freed lands.

facilities, a serious lack of communications, and a profusion of mountains, forests, and jungles. The Argentine philosopher, Juan Bautista Alberdi, expressed this situation with bitter accuracy in his *Memoria sobre la conveniencia y objetos de un Congreso General Americana:* "It is the very vastness of America that explains her disorder and backwardness . . . America contains her present enemies within her: her trackless deserts, her unexplored rivers, her coasts depopulated by petty restrictions, the anarchy of her customs and tariffs . . ."

Yet, despite all of these forces holding or pulling the nations of Latin America apart, their unity, which began as a dream, is now widely recognized as a necessity for survival.

One of the first men to dream this dream, Simón Bolívar, eventually came to speak of it as "a grandiose concept . . . impossible to realize." Yet it did not die during the nineteenth century, so when José Martí proclaimed the kinship of the nations of "our America" (a term and concept enthusiastically adopted by José Enrique Rodó), he expressed a widely held, though then fruitless, sentiment. In this century there is an urgent understanding that, to use the phrase of Ottocar Rosarios, "unity is possible because it is necessary," and it is so very necessary that all obstacles to its achievement must be overcome.

Colonial Mentality vs Cultural Independence

Now, a primary historical obstacle to association among these nations has been the lingering colonial mentality. As we noted earlier, the colonies had no developed tradition of cooperation; they remained relatively isolated entities with only a thin veil of unity as colonies with one mother country. With independence won even this veil was torn away, yet Spanish attitudes remained. As the nineteenth-century Argentine intellectual Esteban Echeverría put it: "We are independent, but we are not free; the arms of Spain no longer oppress us, but her traditions still weigh us down."

As independent nations, the former colonies had to decide what they wanted to be; yet this is precisely what they found to be impossible to do because, though politically free from Spain, the old colonial penchant for importing ideas and ideals from abroad remained. Thus inappropriate systems of philosophy (like British utilitarianism adopted for Mexico in the 1830's by José Luis María Mora) and constitutions and laws (patterned after ones in France or the United States) were introduced into these new lands with not very promising results.

In his *Temas contemporáneos,* José Vasconcelos makes much of this penchant, pointing to the fact that the nations of Latin America were born prematurely of decadent parents (Spain and Portugal, at the beginning of the nineteenth century). These nations simply were not ready for the responsibilities of independent existence—yet independent (politically, at least) they were!

Further, the insufficiency of this kind of partial and precarious independence was soon recognized by the thinkers of most of these nations. However, the love of immitation (which Samuel Ramos will later term "the root of all evil" in these lands) was so strong that even when a more authentic autonomy from the Spanish mentality was sought by some of these men they continued to seek it in foreign models.

Thus the great Argentine patriot-philosopher-president, Domingo Sarmiento, in his *Conflicto y armonías de las razas en América* (published in 1883), will write: "South America is falling behind and will lose its God-given mission as part of modern civilization. Let us not hold up the United States in its forward march . . . let us overtake the United States. Let us be America, as the sea is the ocean. Let us be the United States."

Thus the desire of the Mexican educator, Gabino Barreda, that Mexico utilize the science-centered Positivism of the Frenchman, Auguste Comte, and so become an industrial state on the pattern of France and England. Thus, finally, the drive of the late nineteenth- and early twentieth-century Mexican thinkers who called themselves the *científicos* (the party of the scientists) to anglicize Mexico, to create a new Mexico along the lines of the "colossus of the north," the United States.

However, more and more Latin American intellectual leaders came in time to realize that the motives behind such endeavors were dishonest, or at least unrealistic, and that these endeavors themselves were doomed to failure. Thus there grew a powerful determination to search for national (or at times Latin American hemispheric) identity in such figures as José Enrique Rodó, Antonio Caso, José Vasconcelos, Samuel Ramos, Leopoldo Zea, Edmundo O'Gorman, and Gilberto Freyre. Finally, interestingly enough this search for identity clearly seems to be not only required so these lands might become and be themselves as viable and vibrant independent nations, but also so they might be able to achieve a harmonious alliance.

In his *Bolivarismo y Monroísmo*, Vasconcelos analyzes the ailments resulting from hemispheric disunity, but, at the same time, he expresses a basic optimism about the possible future of a Latin America composed of nations that are more desirous to cooperate intelligently than to compete ruthlessly. Thus he urges the formation of an organization of nations which will be both independent (as separate nations) and interdependent (as members of such an organization). This system would combine hemispheric unity with national diversity.

The Search for National Identity

A contemporary Venezuelan writer, Mariano Picón Salas, has noted that the achievement of the necessary goal for Latin America, (which is "to re-establish the unity of our shattered

continental destiny"), presupposes a prior establishment of national identity or self-definition on the part of the nations composing the continent. This self-definition itself appears to be partly a matter of discovery and partly a task of creation. The nineteenth-century Argentine philosopher, Juan Bautista Alberdi, was one of many who emphasized the former with admonitions to his fellow countrymen to look at themselves in order to search out and to discover their peculiar qualities and problems and their solution. The latter is the concern of men like the San Salvadorean Miguel Angel Espino who proclaims: "America is something which is being made and which always will be in the process of being made . . . Thus America is not a finished work. It is something which falls our lot to make."

Perhaps the prime example of a land in search of its proper reality is Mexico. A study of booklists from Mexican publishers reveals a dramatic endeavor on the part of scholars in that land to discover just what it is that makes the Mexican what he is and Mexico what it is. There are volumes with titles such as: *Love and Friendship in Mexico, The Taste of Mexico, Variations on a Mexican Theme, The Philosophy of That Which is Mexican, The West and the Conscience of Mexico, Mexico in the Anglo-Saxon Conscience, Family Life in Mexico, Mexican Guadalupanism, A Study of Mexican Psychology, Mexican Cross-currents, Mexican Time, Profile of Man and Culture in Mexico, The Philosophy of Mexico,* and *The Problem of Mexico and a National Ideology,* by such distinguished Mexican thinkers as Antonio Caso, José Vasconcelos, Samuel Ramos, Leopoldo Zea, José Gaos, Edmundo O'Gorman, Emilio Uraga, Ramon Xirau, and Abelardo Villegas.

The four major figures undertaking this search are José Vasconcelos, Antonio Caso, Samuel Ramos, and Leopoldo Zea. For Vasconcelos it is of interest here to note that he thought it behooved an "emotional race" such as his to develop a philosophy based on "the particular logic of the emotions of beauty." Thus he believed that aesthetic philosophy is the style of thinking most congenial to the "Hispanic temperament," and he sought a Mexican philosophy along those lines. Vasconcelos was much concerned with a defense of Mexican culture against "spiritual, cultural, and material imperialism." Thus he attempted, especially in the early part of his career, to have his philosophy embodied in educational and political institutions.

Vasconcelos insisted that a culture develops out of the responses of a race or a people to their environment and, with his emphasis on aesthetics culminating in religion, he defines culture as a movement toward the absolute, the poetry of conduct. This implies that culture is more than just a civilization. In his *La cultura en Hispano-América,* Vasconcelos writes: "All our past inclines us to prefer the cultural effort to that which is merely a matter of civilization." Mexican culture, he remarks,

"is our own" and it must be developed and defended. He thus writes: "No one in submission, and everyone his mission," (A play on the words *sumisión* and *su misión*).

Turning to Antonio Caso, as to what he contributed to the theory of a "Mexican Philosophy," there will be two factors in his book entitled, *El problema de México y la ideología nacional,* to be examined briefly: his notion of *Patria*[2] and his aphorism *México: hazte valer!*

As to the first of these, for Caso, *Patria* comes first—before the Iberian or Hispanic-American race, before humanity in general. Mexico comes first because Mexico is the reality with which, he insists, the Mexican must operate. Caso thus writes: "We Mexicans must never forget that the native country comes before the race just as the race comes before humanity. That is to say, the best way to serve the race is to be a good Patriot and the best way to serve humanity is to work for the race. *Patria* is a reality like the individual, like the family: the race is an ideal like humanity." Later he exclaims: "Distrust those who want to impose on the concrete and living reality of a native country, the love of a hypothetical race: distrust, above all, those who, boasting of a false humanitarianism, propose to deny their *Patria.*"

Further in a chapter entitled *"México: hazte valer"* (Mexico: show them your worth") Caso urges his fellow Mexicans to tighten the bonds of their unity and to develop a national consciousness. Then there will be "happier days [that] will see Mexicans closer to one another" than ever before.

Now turning to Samuel Ramos and Leopoldo Zea, it is first necessary to consider an aspect of the philosophy of José Ortega y Gasset which greatly influenced both of these men. This aspect of Ortega's philosophy is his "doctrine of the point of view," which is expressed in several of his writings but most extensively in his *The Modern Theme.* (This "doctrine" was taken from Dilthey, Husserl, Hartmann and Scheler, but it was primarily through Ortega's writings that it became influential in Mexico.)

In this work, Ortega insists that reality can only be seen in a single perspective. "Perspective is one of the component parts of reality. Far from being a disturbance of the fabric, it is its organizing element." Thus he insists that each and every individual—whether this be a person, or a nation, or an epoch—is an organ, an instrument, constructed for the apprehension of truth. Ortega argues that as a sieve or a net when placed in a current of liquid catches some objects and lets others slip through, so too the function of the knower is clearly selective. Thus he writes: "All peoples and all epochs have their typical souls, that is to say, their nets, provided with meshes of definite sizes and shapes which enable them to achieve a

[2] *Patria:* fatherland.

strict affinity with some truths and to be incorrigibly inept for the assimilation of others. This means that all epochs and all peoples have been able to enjoy the measure of truth which befits them . . . " (In his *Man and Crisis*, Ortega presents his theory of the "generation" which is similar to the preceeding.)

Samuel Ramos and Leopoldo Zea both apply this doctrine to Mexico. Looking first at Romas (who died in June, 1959), in his *Perfil del hombre y cultura en México* (which has been translated into English by Peter Earle and published by the University of Texas Press), parodying the saying of Pope, he proclaimed "the proper study of the Mexican is the Mexican." In this Mexican's study of Mexico, the author attempts a "psychoanalysis of Mexico" in which he discusses the Mexican's inferiority complex and his compelling, debilitating love of imitation. Concerning the first of these, the inferiority complex on a national scale, Ramos insists that it is not incorrigible, except for those who persist in ignoring it; that he is speaking not of a real somatic or psychic inferiority in the Mexican race, but of a *sense* of inferiority; "a collective illusion which results from measuring man against the very high scales of values corresponding to highly developed countries."

Next Ramos affirms that the effect of this "collective illusion" of inferiority is a love of imitation which is the root of all evil in Mexico as a nation. This love of and proneness to imitation has other sources: the imposition from without of the language and religion of Spain during the colonial period and the national numbness which had grown during this period of relative inertia. Ramos notes that "Spain's policy during her domination of America never intended that her colonies should ultimately become self-sufficient national units." Thus when Mexico won her freedom early in the nineteenth century, her thinkers had to seek in other lands a national ideology and a philosophy. These thinkers, in the nineteenth century, continually adopted ideas from European schools, like Utilitarianism and Positivism, without properly adapting them to the Mexican circumstances and, as a result, they failed to provide Mexico with a living philosophy.

If in his "psychoanalysis of Mexico and the Mexican" Ramos seems to be overly critical, it is only because he is seeking the truth about the Mexican situation. His approach is realistic, not utopian; it is based upon the present, not the future. Ramos is concerned more with what the Mexican is, than with what he ought to be, because he insists the first step toward the solution of the problems of Mexico must be an attempt of the Mexican to truly know himself.

When it comes to a positive philosophy of the Mexican, Ramos has less to say, but what he says is significant. It would clearly be a humanistic philosophy. He abhors "all ideas and political regimes which seek to convert man into an animal of the herd, nullifying his freedom, every materialistic concept

which considers man as a purely instinctive being, explaining his psychic functions as the effects of biological needs—whether sexual, nutritional, or simply lustful for power—all these forces which lead to infrahumanity."

Yet this would be a humanism with a definitely nationalistic-Mexican character. For example, Ramos insists that in education at all levels of instruction appropriate references should continually be made to "national circumstances." This would apply to the fields of language and literature, geography, history, the social sciences, economics, psychology, religion, philosophy, and even (somehow) to the natural and biological sciences. In fact, he remarks, "there is no discipline which by its principles is not in some way applicable to the knowledge of Mexico."

Turning to Leopoldo Zea, who has written several books in which he presents both the historical background and the present complexities of the situation of Mexican philosophy, only one facet of his treatment of this problem will be considered. This is one problem which has vexed Zea: the problem of the "circumstantial" view of truth which results from the attempts already mentioned to discover a philosophy which will be true to the "Mexican circumstances." Zea remarks that philosophy, as he views it, can never be satisfied with reaching circumstantial truths; it must seek universal truths. He is thus seeking a human truth as well as a Mexican truth.

This problem requires that we seek to determine whether philosophy can attain truth of universal validity, or merely a circumstantial, historical truth, a truth from a limited perspective. For Zea the two terms of the dilemma—the philosophical truth of universal validity or the philosophical truth of circumstantial validity—do not entirely exclude one another. He puts it this way: "Is it possible that a truth elaborated by a concrete man, in a concrete circumstance, about other concrete men can have universal validity?" In other words, can history and philosophy be reconciled? The answer he gives is affirmative. Zea insists that if a knowledge of the Mexican is to be of value, the ultimate goal must be the acquisition of a knowledge of universal, broadly human, significance. Thus he comments that while "there is a single, absolute reality, what is neither absolute nor single are the points of view from which this reality can be grasped" and that all men, whether Jews or Gentiles, Greeks or Romans, Europeans or Americans, "participate in a circumstance common to them: humanity."

In his *La filosofía en México,* Zea quotes with approval a statement made by Eduardo Nicol in an article in *El Nacional:* "Without a theory of the being of man to complete the historicist half-truth and to anchor the idea of truth solidly in the earth, man and all humanity will vanish in the historical air like a shapeless cloud." Then Zea insists that the idea that man is an historic, and in this sense a relative, being does not in itself require that all things are relative; specifically truth. Man is

relative simply because he lives for a certain time at a certain place in certain situations. Again Zea quotes Nicol to the effect that the belief that the idea of man is historical does not diminish its value as truth; truth may, then, be at once historical and stable. "That everything is subject to change but the unchanging truth is the truth which will explain change. Historicism thus conquers itself" — and the perspectivism, circumstantialism, even nationalism of Zea becomes tempered by a broader humanism. He feels that Mexican philosophers should continue to attack the perennial problems of philosophy, but they must do this in terms of themes germane to their situation as Mexicans.

Among many other Latin American scholars who have been concerned with the question of national identity is the Brazilian sociologist, Gilberto Freyre, whose *Master and Slaves* (published in 1933) inspired in his compatriots an enthusiastic pride in being what they are. As the distinguished historian Frank Tannenbaum puts it: "The difference between the twenties and the sixties in Brazil is that today the Brazilians have discovered themselves. They have taken a good look and like what they see. They no longer wish to be Europeans and their intellectuals no longer escape to Paris to find something to write about."

Inter-American Integration

The contemporary Bolivian philosopher, Guillermo Francovich, once noted that "differences, instead of separating men, will solidify them in universal harmony," which thought is echoed in the statement of the Panamanian, Diego Domínguez Caballero: "Once we know ourselves we will be able to contribute to the great project of world-wide unification."

As was noted earlier it was the great South American liberator, Simón Bolívar, who first proposed a plan for Latin American nations to join in a political and economic union at a conference of these nations held in Panama in 1826, but who soon admitted in his famous "Letter from Jamaica" that this goal would be impossible to realize. (Ironically their growing opposition to the leadership of Bolívar was a decisive factor in the movement of nations such as Bolivia, Peru, Ecuador, Argentina away from inter-American integration at that time.)

Now the newly independent nations came to be even more isolated from one another than they had been as colonies, and men like the Argentine, Alberdi, argued in 1884 at least for "the unification of continental trade, which must include the abolition of provincial and national internal customs, and the retention only of customs duties on imports from abroad."

In 1922 another Argentine philosopher, José Ingenieros, urged the association of Latin Americans (people, especially the youth, not nations, which he feared were controlled by the yankee dollar) to promote the freedom of that area from foreign control. He felt that pressure on public opinion by these individuals might well force their governments "to successively

create legal, economic, and intellectual organisms of continental scope that will form the basis for a subsequent confederation." (This statement was delivered at a banquet of the Society of Argentine Writers in honor of José Vasconcelos.)

Vasconcelos himself felt that what he termed "Bolivarism" (a plan for a federation of Latin American nations loosely patterned after that of the liberator) would make possible "the defense of our human patrimony" against domination by either European powers or the United States.

This was the most important reason, however, for his advocacy of Bolivarism. He felt that the nations of Latin America could best provide the elements for cultures of aesthetic quality that he hoped would develop. As Oswaldo Robles explains this: "He believed that the nations of Iberian culture possess the aesthetic pathos necessary to engender a spiritual race, a cosmic race, an emotional race to which Keyserling (in his *Meditaciones suramericanas*), following Vasconcelos, assigned a fundamental mission in the future of the world, a world which, after an era of war and political agitation, of civilization in crisis, would be a new spiritual, aesthetic, human world."

Thus, in a movie script written in 1939, the Mexican philosopher has Simón Bolívar proclaiming: "It is a sublime idea to make all the Spanish world a great nation, since we all have the same origin, religion, language, some of the same customs . . . Federate, federate, here is the solution."

Two distinguished Costa Rican intellectuals, an educator, Joaquín García Monge, and a political leader, José Figueres Ferrer, have eloquently entreated the citizens of Latin America to unite spiritually as a prerequisite for a possible more complete international union in the future. The former expressed as a goal for the people of his hemisphere the creation of "an intellectual home, a foundation of spiritual fraternity among Spanish speaking persons." (It was fitting that Luis Alberto Sánchez once suggested: "don Joaquín deserves a statue in all the lands of America.")

José Figueres, in an address presented in 1950 at the Inter-American Conference for Democracy and Freedom in Havana (and published in Harold Eugene Davis' *Latin American Social Thought*), argues that if three or four hundred million people of the Western Hemisphere could be coordinated as one economic unit within an area that produces everything necessary for survival and development then the penetrations by fanatics of the extreme left or the extreme right would be next to impossible. This, he admits, would be a tremendously difficult undertaking —but it is one that must be attempted, so he concludes with the ringing proclamation: "If we could send a herald with a silver trumpet, who, poised upon the peaks of the Andes and the Rockies, would announce to the American Republics a sacred

watchword, surely the echoes in the valleys of the New World, from the Great Lakes to the Pampas, would ring with the slogan: 'Unity and Culture'."

Conclusion

Now, it might be objected that most of the foregoing has been concerned with the development of the spirit of inter-American unity or with ideas about why (and less often about how) the nations of Latin America might unify or at least integrate their actions and their reality, while the real problems of unity and integration are concrete, not abstract; material, not spiritual; matters of economics and politics and sociology, not of philosophy and psychology.

A partial answer to this quite legitimate objection might be found in the position presented so forcefully by the British philosopher, Alfred North Whitehead, who, in his *Science and the Modern World,* writes: "If my view of the function of philosophy is correct, it is the most effective of all the intellectual pursuits. It builds cathedrals before the workmen have moved a stone, and it destroys them before the elements have worn down their arches. It is the architect of the buildings of the spirit, and it is also their solvent—and the spiritual precedes the material."

If mental reform must precede, or at least accompany, economic, political, and social reform, then an understanding of the ideal of inter-American unity (in a variety of possible forms and degrees ranging from closer political, economic, and social cooperation among these nations to a complete inter-American integration of these areas) might be at least a first step on the road to the achievement of this ideal.

Ottocar Rosarios, in his *América latina: veinte repúblicas, una nación,* argues that unity must begin with the efforts of individuals and societies—but above all, with individuals. In fact he says, "Unity must begin in our minds." Next, since unity must be based on the moral and intellectual solidarity of Latin American people, it is indispensible that a massive intellectual interchange of students, scientists, philosophers, historians, economists, sociologists, and artists from these lands be initiated. This, he feels, would be of crucial importance in fostering attitudes favorable to inter-American integration and national development, for, as Felipe Herrera has explained at length, "Integration and internal development are complementary."

To realize this unity the nations of Latin America need not be equal. As Rosarios puts it: "The ground for union is not equality but affinity." If the people (and ultimately the governments) of these nations can come to gree about certain values and objectives, then diversity should be no obstacle to unity.

In fact, paradoxically, one of the benefits of inter-American unity might well be the heightening of the national conscious-

ness of people of the lands that join together. Perhaps it is only when these nations have (through integrated economic, social, and political activities) become so strong in these fields that they are not dependent on the United States or Russia or other European powers that they can truly be themselves.

To conclude, the words of Felipe Herrera seem to be particularly fitting: "If Latin America wishes to play a significant role in the future, it must unite; otherwise the growing internationalization of world economic and political relations will inevitably lead to the destruction of the cultural identity of the countries of the region. Latin America must unite to preserve this cultural identity, and simultaneously ensure its historical survival as a community of nations, with a distinctive political and economic personality, in a new international system based on the relationships of super-nations or 'nation-continents'."

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Non-estate Small-scale Agriculture in the Caribbean and Guyana[1]

Theo L. Hills

The section of the earth's surface extending from the Brazil-Guyana border, northward to the shores of the Atlantic, thence northwestward through the Caribbean islands to Jamaica, presents a fascinating variety of agriculture and agriculturist. Starting with the Waiwai Amerindian of the southern Guyana rainforest, who is a shifting cultivator, collector, hunter and fisherman, one encounters both large-scale estate and small-scale non-estate types of agriculture differing not only in the intensity of the application of man's labor to the land, but also in the degree of commercialization, in the ecological basis, in the characteristic crop, and crop and livestock combinations, and in many other respects. Typical latifundia exist in the form of sugar cane estates many of which are still in excess of 5,000 acres while at the other extreme there are farm operations also producing cane, but on only ½ acre of land or even less. Between there are several thousand estates of 100-1000 acres in size producing a variety of export crops and though monoculture is still typical, diversification of production is increasing. In the middle range, that is about 25-100 acres in size, there are small monocultural and some highly diversified estates producing not only export crops but also provision crops and livestock products. Non-estate small-scale peasant farms or small holdings, predominantly in the 2-5 acre size group, are essentially mixed farming operations though in certain islands such as Barbados they remain primarily monocultural. To what extent does this variety represent stages in the development of agriculture, seen either from a cultural-evolutionary or an economic development viewpoint? Wilbert *et al.* (7) have recognized for South America four generic horticulturalist types, the Tropical Forests, Circum-Caribbean, Sub-Andean and Andean, within each of which sub-types are recognized. These types differ in the degree of dependence of the culture type on horticulture, the level of technology, the amount, variety and regularity of surplus production and in the degree of differentiation of the social structure and the complexity of political and religious institutions. Most attempts (2) to outline "economic" stages of development have approximated the following:

(i) Pure subsistence—no cash crops and no taxes

(ii) Subsistence with limited cash cropping—perhaps one cash crop or sale of staple crop surplus

[1]For general purposes the whole of the Caribbean is considered but because the audience had a special interest in the francophone and anglophone regions, special emphasis was placed on the agriculture of these territories.

(iii) Subsistence and cash crops—cash cropping on regular basis and for own cash needs

(iv) Cash crops and subsistence—cash cropping now becomes the primary objective of cultivation

(v) Cash crops—gradually becomes highly commercialized and industrially orientated.

To what extent are these "cultural" and/or economic evolutionary stages and characteristics present within the Caribbean/Guyana region today and to what extent has agriculture in any one area passed through one or more of the suggested stages—cultural and/or economic? Answering these questions, though a significant objective of this paper, is secondary to the major objective which is to describe and explain both the characteristics of, and the range of types of non-estate agriculture and settlement in the Caribbean/Guyana region, with particular reference to the changing relations between the latter and the plantation system.

Characteristics of non-estate agriculture and settlement

Relating non-estate agriculture to the plantation system in a study of the Caribbean and Guyana is justified on the grounds that nearly all existing types of non-estate agriculture have developed out of or in association with the plantation system. In the islands, some crops and agronomic practices are the only vestiges of indigenous agriculture. In the Guianas, the Amerindian shifting cultivators have their roots primarily in Tropical Forest culture and remain to this day primarily subsistence cultivators.

If the plantation system is to serve as the baseline, it must be defined at least in a general way. For the present purposes, Raymond T. Smith's (3) definition will suffice:

> The plantation is a type of economic organization which utilizes a large area of land for the production of a crop or crops, most of which are exported or commercially distributed throughout a complex economy. The control of capital allocation and the productive process is vested in a small managerial group, and while the plantation may use quantities of machinery, one characteristic of New World plantations is that they employ a large and relatively undifferentiated labor force.

Criteria that could be used to differentiate between plantation types include size, crops, form of ownership, source of capital, level of management, administrative regime, regional differences in environment, location of processing plants, and dependence of processing plant upon non-plantation crop production.

In addition to the indigenous shifting cultivator who has had no association with the plantation system, the "peasant" and the "farmer" can usefully be identified as operating concepts. Julien Steward (4) defines the *farmer* as "an individual who owns or controls certain lands, who employs modern productive methods, and whose way-of-life is orientated toward the nation rather than the community." The *peasant* presumably is community orientated, he adheres to a traditional way of life, lives "close to the soil," and tends to own land collectively or rents land owned by large landowners. In a peasant economy, Philip L. Wagner (6) states:

> The cultivator strives to grow what his household will consume and to have enough besides to pay his debts and taxes and to trade for necessary consumer goods. The peasant must till the land that is traditionally his to work and grow the crops demanded by the customary diet and crafts. He does not often save enough to invest extensively in improvements and equipment, or to purchase much additional land. The installations on a peasant farm, and the fertility of its fields, are usually the fruit of generations of labor, in which local materials and homemade tools have been used exclusively. The peasant can seldom choose the land he farms, the crops he grows, or even the tools and facilities he uses.

There is little doubt that a wide spectrum ranging from the indigenous shifting cultivator through varying degrees of peasantry to the fully-fledged farmer are represented in the region under discussion. It is difficult to draw the line between peasants and farmers. Are both types present in Jamaica, Haiti, Martinique, and Barbados? Probably yes, but the true peasant, if he exists at all, is ordinarily not designated as such, except in Barbados where the small-scale cultivator who may be either a peasant or a farmer is officially designated as a peasant if he cultivates a plot of land from zero to ten acres in extent. Even the landless are regarded as peasants if they own the equivalent of a livestock unit (a cattle = 7 sheep). An answer to this and other questions can perhaps be best produced by surveying the development of non-estate agriculture out of the plantation system.

Evolution of small-scale agriculture

The plantation system has dominated the agricutural scene in most of the Caribbean islands and the Guianas for two to three centuries. It was preceded in most cases, though not necessarily immediately, by a limited extent of Carib and Arawak shifting agriculture and in some islands by a brief period of European colonization based upon owner-operated small holdings. Once established, plantations rapidly occupied the more fertile, better watered or more irrigable lowlands, and the lower sloped of the interior highlands of the islands. The Dutch skill-

fully introduced reclamation and water control in order to occupy parts of the Guiana lowlands. The French developed complex systems of irrigation in order to utilize the Haitian lowlands such as the Cul-de-Sac and the Artibonite Plain. The turn of the eighteenth century probably saw the system at its height in terms of acreage occupied and sugar cane cultivated.

By this time the system's other essential components were also well established. Slavery was firmly implanted as a means of providing labor and by now the West African Negro had arrived on the scene, and in time the latter became the dominant racial element in the Caribbean and the Guianas. In contrast to the Negro slaves, white European owners or managers representing European sources of capital and control established themselves as a dominant economic and political force. In addition to the typical plantation crops, sugar cane, indigo, coffee, cacao, etcetera, increasing numbers of food or provision crops were being introduced. Prominent among these were yams, sweet potatoes, breadfruit, bananas, plantain, and a variety of vegetables. Corn and cassava were already available in the region. A clear-cut division between export crops and provision crops to be consumed locally, especially by the slaves, had already developed.

In this development, modern non-estate agriculture and settlement had its beginnings. Concurrently the pattern of slave lines and provision grounds on the plantations and the fields and later the villages of freed slaves on non-plantation lands provided the basis of peasant and farm agriculture. The degree to which land was available for these purposes varied from one area to another. It has traditionally been claimed that the land that was made available was invariably the poorest. This is not correct. A plantation may have restricted the provision grounds to its poorest area, but this land may have been perfectly satisfactory if not ideal for provision crops and subsequently for the cash crops grown in a later era. According to a recent land capability survey on Barbados, 60% of peasant settlement and cultivation is located on the best lands available on the island. However, this favorable state of affairs is not true on St. Vincent where 60% is located on Grade III land, with 22% occupying 30% of the better land on the island. The quality of land must be related to the technological level of the cultivator and the crop/livestock combination that characterizes the system. The steep slopes and skeletal soils of highland regions of Haiti served as a satisfactory base for French coffee plantation cultivation but not for the subsistence farming of the Haitian peasantry.

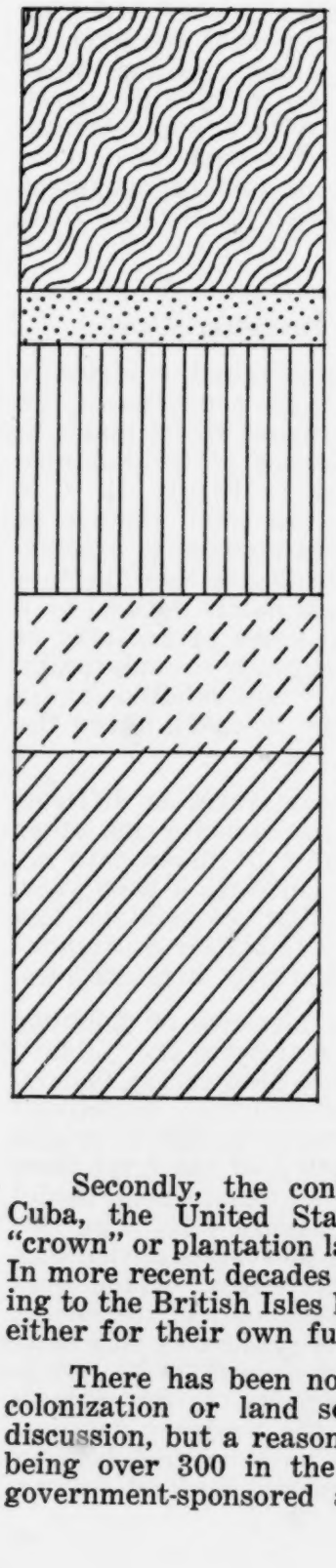
In the Guianas, emancipated Negro slaves occupied abandoned plantation lands only to discover in the course of time that the productivity of these lands was reduced due to the settlers' own inability to master the art of water control and administration by which the Dutch had initially brought these lands into productivity.

The growth of the non-estate sector at the expense of the plantation system in Jamaica following emancipation is ably and adequately described by Hall:

> Areas of peasant cultivation that developed after the emancipation were . . . built not out of idle Crown lands newly alienated but out of the existing estate acreage. We find freehold settlements growing most rapidly in those districts where abandoned estates are being put up for sale and where estate owners are selling idle acres in order to raise money to invest in a more intensified agriculture based on machinery and fertilizers and less labour.
>
> The exact location of small settlement was also influenced by nearness to a good local market, to a much frequented highway, or to the coast, and (apparently to less extent) by the quality of the land itself. It must be made clear, however, that convenience of location was not generally within the discretion of the intending small settler; many of the abandoned estates were badly served by roads, many were on poor land, and an estate-owner who decided to sell a part of his property would have disposed of that part of it which was the least suitable for cultivation. The choice of the small holder was almost invariably limited. (1)

The devolution of the plantation system to the end of the nineteenth century is in part described and explained by Figure 1. The diagram illustrates the process of reduction in the amount of land available to the typical plantation. The macro-spatial and economic characteristics were changed but only to a degree, for emancipation and a free peasantry did not mean an end to the plantation system in its entirety.

In this century two significant developments have contributed to a rapid increase in the settlement of small holders on the land primarily for agricultural purposes. Firstly, governments whether they have been colonial or independent have awakened to their responsibilities. The cry of "one man, one vote" has invariably been followed by that of "one man, one acre." Governments have become involved in some form of agrarian reform, colonization, or land settlement scheme for a variety of reasons, and more often than not these reasons have been specific and immediate rather than long term and broadly based. The alleviation of unemployment, the improvement of conditions of land tenure, an increase in the production of a specific export crop, the arrest of shifting cultivation and soil erosion, or the effective occupation of disputed territory are reasons most often given as the objectives of various types of "schemes" rather than a true multiple-purpose agrarian reform program. Too often, political expediency gives rise to narrow short term objectives.



Wild land presently unsuitable for cultivation.

Land settled by freed slaves.

Originally leased or rented to laborers or small holders but now small-scale freehold.

Marginal plantation land leased but available for recall.

Existing plantation cultivation.

Figure I

Secondly, the contract laborer returning from Panama, Cuba, the United States, and elsewhere invested in either "crown" or plantation land, either individually or in cooperation. In more recent decades large numbers of West Indians emigrating to the British Isles have invested savings in land back home, either for their own future use or extended family use.

There has been no accurate count of the total number of colonization or land settlement schemes in the region under discussion, but a reasonable estimate would be about 500, there being over 300 in the anglophone territories, including both government-sponsored and privately organized schemes. The

holdings on these schemes are characteristically small, ranging from about an acre in size to about 25 acres, with the average approximately 5 acres. The smaller of these holdings were never intended to support a farm family on a full time basis, but rather, to serve as a residential site with a supplemental garden. Unfortunately in many countries or regions of chronic overpopulation and severe unemployment or underemployment too many of these holdings are today looked to for the total support of the farm family.

The contemporary scene: spatial characteristics

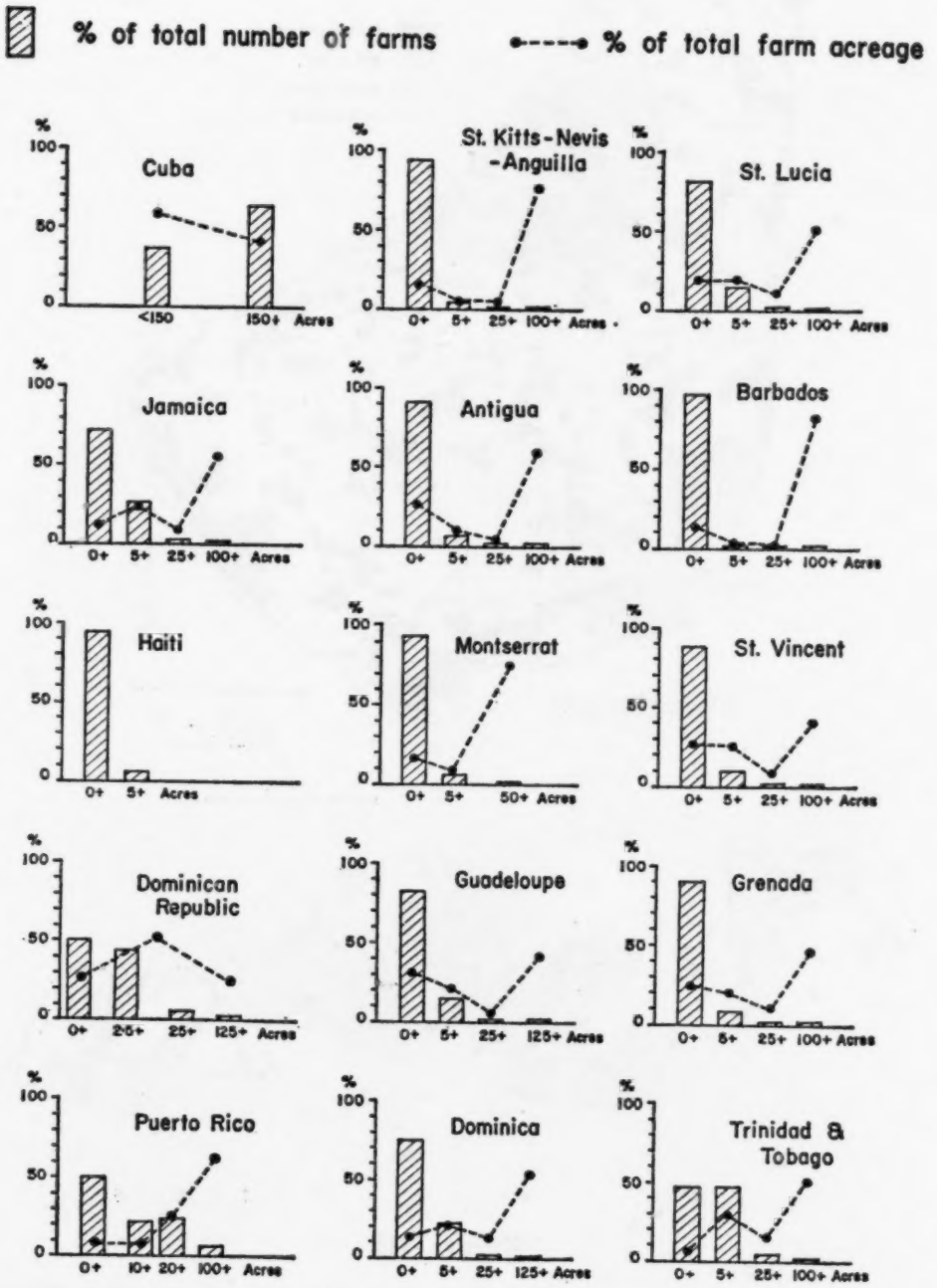
Non-estate small-scale agriculture is to be found on virtually every island of the Caribbean and in the three countries of the Guianas. In some units it is a more significant social and economic sector than in others. The significance of the holdings below 25 acres in size is well illustrated by Figure II. The preponderance of small holders amongst the total number of agriculturists is obvious, even if the limit is lowered to 5 acres. Here we have, at least on the Caribbean scale, the minifundium of the mainland areas of Latin America, ordinarily defined as a very small unit of production, only a few acres or hectares in size, a mere *parcela* (small parcel), generally a sub-family farm which is one that does not fully use the available family labor and which rarely supports the family at much above the subsistence level.

The typical minifundium or small-scale farm is difficult to define and delimit solely in terms of size because one other important agrarian characteristic that must be taken into account is the amount of land available for cultivation each year. However, for the Caribbean it is likely that on holdings less than 5 acres in size most of the land is available for continuous production or at least on the basis of relatively brief fallows.

The extreme, in terms of the preponderance of holdings below 5 acres, is associated with what are or were the "sugar" islands, such as St. Kitts, Antigua, Barbados, Montserrat, Guadaloupe, and Dominica, or with Haiti which abolished plantations after independence in 1804. It will be observed that it is also in these islands that such a small proportion of the total farm land is available to the minifundia. In this respect it is useful to compare Jamaica and Barbados (see Figure III). The two maps illustrate the present distribution of non-estate agriculture and settlement. In Barbados, the typical "sugar" island non-estate small-scale agriculture is dispersed throughout the island, a fact which well illustrates both the development of this scale of agriculture out of the plantation system as well as its symbiotic relationship. The distribution in Jamaica, as an example of the larger Antillian island, illustrates the tendency for non-estate agriculture to be confined to the more rugged interior of the island or the poorer land of the coastal lowland estates.

CARIBBEAN TERRITORIES:

NUMBER AND ACREAGE BY SIZE GROUP



Drawn by A. Lo, The Caribbean Project, May 1969.

Figure II

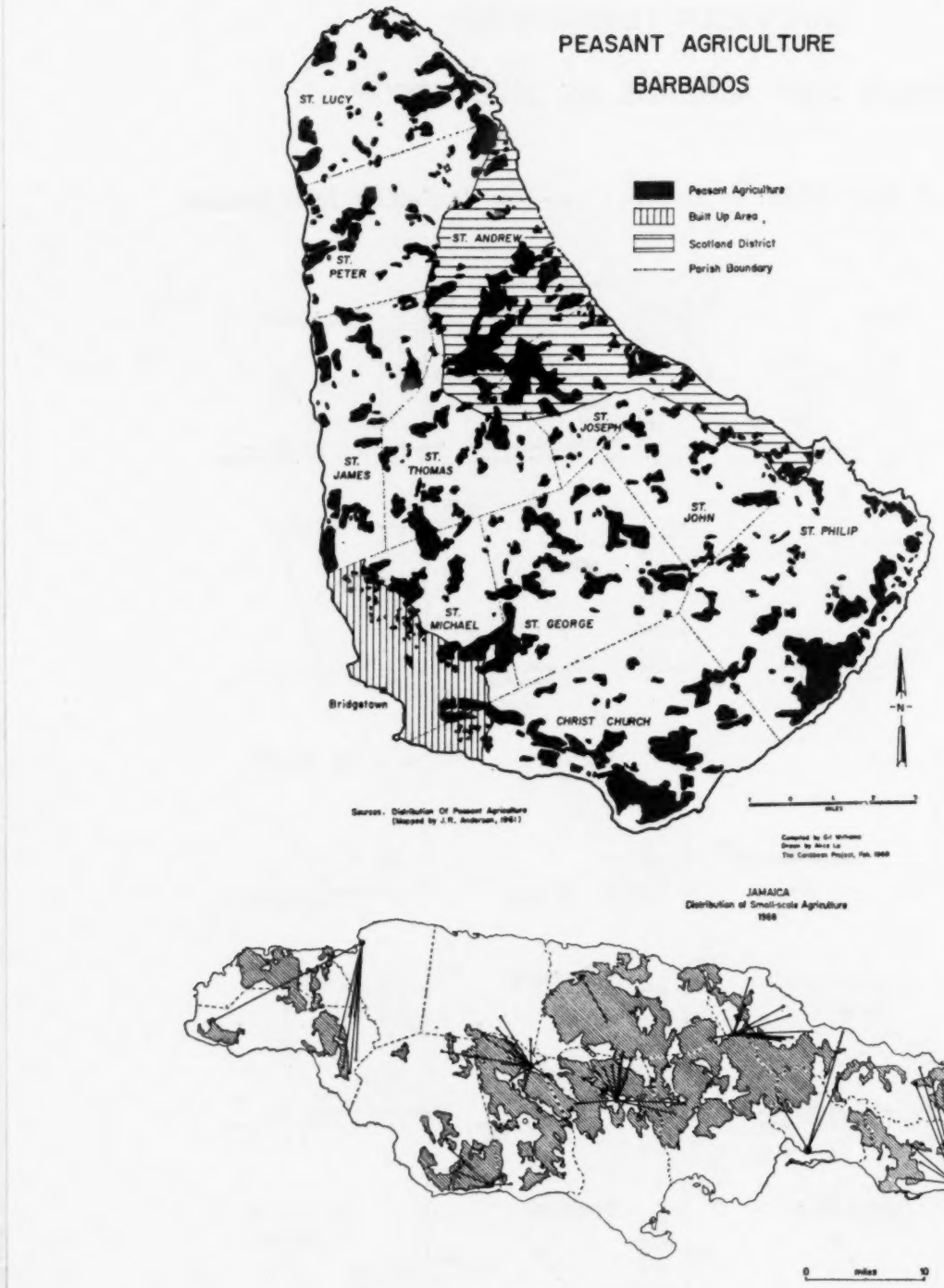
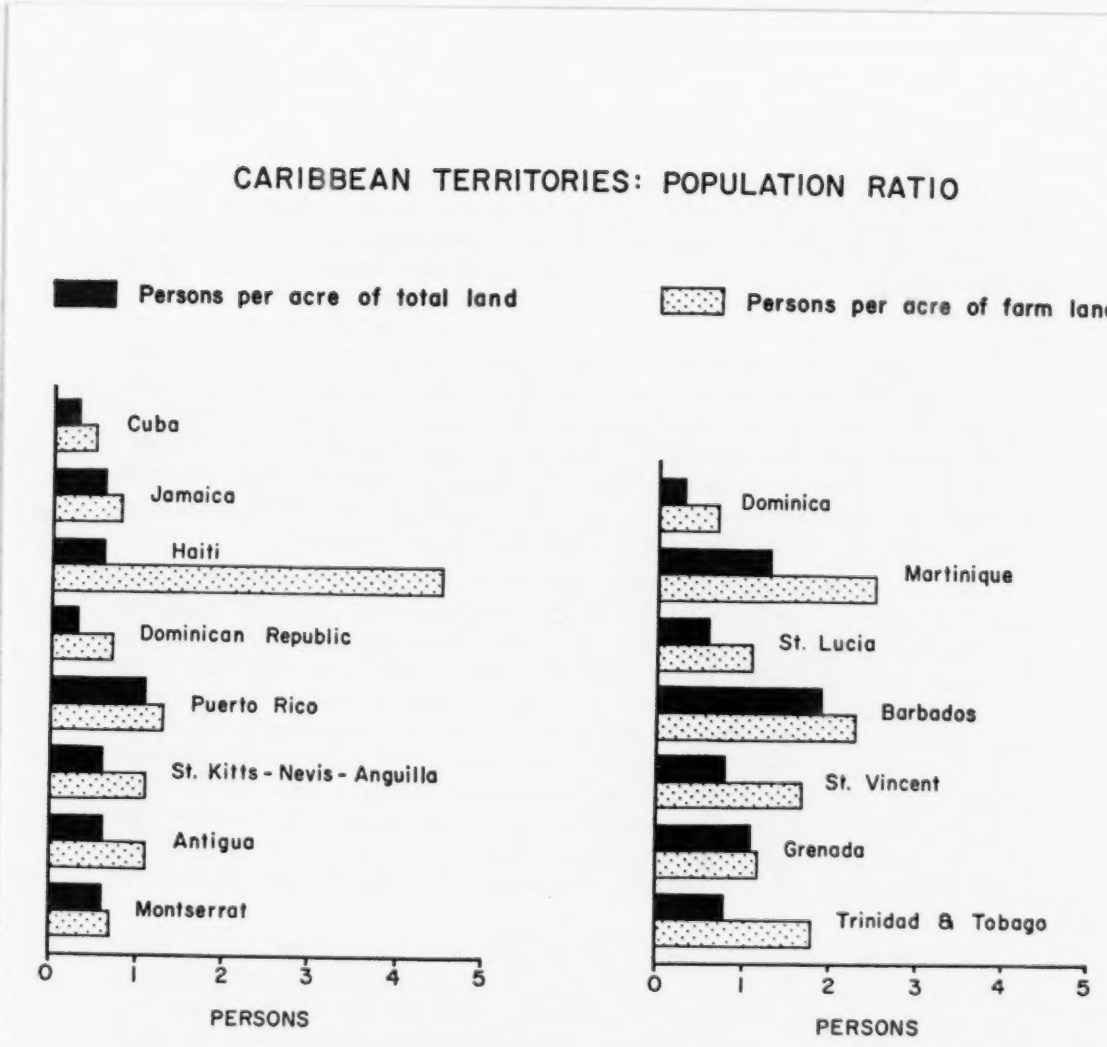


Figure III

N. B. The diagrams included on this map indicate market collecting points and major market centers as organized by the Jamaican Government.



Drawn by A. Lo, The Caribbean Project, May 1969.

Figure Iv

Figure IV

Figure IV illustrates the significance in the total landscape of the farm acreage. In most of the islands, a high proportion of the remaining area is either far too rugged or too dry for agriculture so that the size of the average holding can only be increased at the expense of the remaining plantation land.

A dispersed pattern in a plantation region may also be due to the prevalence of the sharecropping or colonnage system. In such cases, where the quality of the land varies either due to soils or relief, the sharecropper will generally be placed upon the marginal land. The amount of marginal land, made available on short-term leases of from three to five years duration, has depended very much upon both the price of the prevailing export crop and the cost of labor.

It is both difficult and dangerous to generalize about the relations between estate and non-estate agriculture and the physical environment. It has already been stated that there

more than 100 species of cultivated plants is available in the region, the typical crop assemblage is dominated by one crop, cassava. A small proportion of the field will be allocated to about 10 other species, while another 5 or 6 may be grown at random between the cassava plants. Livestock are insignificant and crop segregation is obviously at a minimum.

Also at the other end of the scale—at least from the point of view of agronomy—crops and crop segregation is the typical tropical "garden" where there is a "wild" assemblage of many plants, characterized by interplanting, minimal concentration of specific plants, and obviously minimal relationship between specific crops and agronomic practices. However, this "wild" assemblage may contain carefully organized symbiotic associations, as well as a rich plant inventory (Figure V). On St. Kitts the author has counted 60 different species in one such tropical "garden."

It is of course impossible to classify and to describe on the above basis because of the lack of appropriate data. Types of agriculture, however, can meanwhile be described on the basis of general agronomic, economic, and land use characteristics and crop combinations. Presented in the approximate order of number of farms involved and total acreage occupied, the following types would encompass most of the small farms in the Caribbean:

1. Cash "export" crop predominant, including sharecroppers' holdings
2. Mixed Cash and Subsistence Cropping with 2 significant sub-types
   i) technologically advanced and market-orientated
   ii) subsistence-orientated with cash crops but markets neither highly organized nor regular
3. Specialist Cash Cropping or Livestock Raising
4. Tropical "garden" agriculture, primarily a subsistence supplement for agricultural or other type of laborer
5. Subsistence shifting cultivator with an occasional cash crop.

Type 1. The Barbadian peasant or Guadeloupian colon who has 50% or more of his land in sugar cane exemplifies this type. In Barbados the proportion of the farm under cane may rise over 85%. In Trinidad and Guyana the East Indian rice farmer typically has over 75% of his holding in the one crop. In other islands bananas, citrus, nutmegs, cacao, coconuts, ginger, and cotton will replace the rice and cane. The outstanding characteristic of these farms is the commitment to one crop, and in many cases it is a long-term commitment which carries with it all the risks and ills of monoculture. The remaining land on these farms is generally under provision crops, or fruit trees, or vegetables, or annuals, or a combination of them. The

Figure V. Plantation and tropical garden agriculture and settlement in symbiotic relationship, St. Kitts, Leeward Islands, Caribbean.

mix of cash and subsistence crops will depend upon general economic conditions.

Type 2. The essence of this type is that its cash base is diverse and in addition to the subsistence crops the livestock component may be more significant than in most of the other types. One Jamaican farm studied recently had a well established cash base of bananas, plantains, citrus, yams, coffee, and cacao while on another tomatoes, watermelon, cassava, yams, maize, and gungo peas were the cash crops. On the latter farm there was one two-year-old breeding cow, one Jack donkey for draught, four rams, five ewe goats and eight kids. Agronomic practices and crop segregation range from the most advanced to the less advanced. The above Jamaican farms are definitely in the most advanced category and yet there is no machinery on these farms. On one, the main tools comprised a machete, fork, hoe, grass knife, axe, mattock, spray pan, drenching equipment, baskets, and equipment for the preparation of cassava. The less advanced category tends to be associated with agriculture, which though still mixed, is perhaps somewhat isolated and therefore has no well established markets. Cash crops are grown but the products are marketed irregularly.

Type 3. The specialist type has recently increased in numbers, extent, and productivity and is to be found in most areas well located in relation to the major internal markets. The vegetable specialist or market gardener, such as those at Aranjuez on the outskirts of Port-of-Spain, Trinidad, the dairying specialist in Jamaica and Barbados, the small-fruit specialist, and the poultry and pig specialist who are to be found in many locations are examples of this type, which is generally technologically advanced in that high quality seed or livestock breeds, fertilizer, insecticides, pesticides, and a variety of agronomic practices are utilized. This type is not yet highly mechanized though rotary tillers are coming into use.

Type 4. Typical tropical "garden" agriculture is most ubiquitous in the Caribbean. As an agronomic practice it may be associated with all the other types as described above. A portion of one holding, or the residence-holding where farms are fragmented, are often devoted to a varied assemblage of tree crops, provisions, vegetables, and spices. While it may at times reflect a less advanced stage of agricultural development, the "wild" appearance of tropical gardens occasionally masks some most productive agronomic practices. The "garden" is most often associated with the many small farms of an acre or less in size that were originally intended primarily as house plots with sufficient land besides to supplement a laborer's earnings, through the cultivation of varied crops that can be cared for by a housewife or other members of the family.

Type 5. In the region under discussion, the true shifting cultivator is today largely confined to the interior of the Guianas.

Amerindian cultivation in the Rupununi District of Guyana well illustrates this type. In contrast to the Waiwai, the other Amerindians are located along the boundary of savanna and forest, with the settlement on the savanna and the agriculture within a 2 to 3 mile-wide forest border zone. The cultivation/fallow cycle averages between 15 and 20 years with 2 and at the most 3 years of cultivation. Fields average 2 acres in size with at least three-quarters of that area being devoted to cassava which grows for at least a year and is then harvested during the second year. In some villages close to ranches the area under cassava will be reduced to make room for corn which will be sold to the ranches for horse feed. An assortment of other crops will be grown in small mixed patches or around the edge of the cassava. This assortment generally includes bananas, plantains, pawpaw, eddoe, peppers, pineapples, sugar cane, and sweet potato. The main tool is the machete, though today the occasional hoe will be found in use. There is some adjustment of planting both to soil moisture conditions and ash distribution.

Three significant variables, namely diversification, use of commercial fertilizers, and mechanization, can be usefully considered at this stage. It is most interesting that diversification is the cry in some countries such as Barbados and Guadeloupe, while in others development means a concentration on fewer crops. This is in fact logical, as some areas have suffered frequently from the ills of monoculture, not the least of which has been the inability of governments to organize and maintain markets for cash crops which they themselves have recommended, while on the other hand the segregation of specific crops for purposes of more specialized cultivation and fertilizer treatment is a definite requirement if higher yields are called for.

Commercial fertilizers are more widely used by the small holder than is generally recognized, though not necessarily in large quantities. Even the Amerindian shifting cultivator uses small quantities of fertilizer for specific crops such as bananas, pawpaw, pineapple, and tomato. The symbiotic relationship of many small holdings with an estate is manifested in part by the supply of fertilizer on credit and an urging by the estate to use it. Elsewhere cooperative organizations, government extension departments, and private companies such as the oil and bauxite mining companies have facilitated both the purchase and use of fertilizer.

Mechanization in the form of tractors is rarer, obviously because of the small scale of holdings. Where relief is suitable and holdings are above 5 acres in size, tractors may be used, though generally only where cooperatives, extension departments, and private companies make them available on loan. In rice-growing areas of Trinidad and Guyana both tractors for ploughing and harvesters are supplied by government and large private contractors.

There is insufficient accurate data on yields of crops on small farms to allow for any reliable comparison with estate yields. The two forms of agriculture have "export" crops in common, and traditionally the small holdings have here produced the low yields, but the gap is definitely closing. Today in Barbados, cane yields on the small holdings average about 90% of those on the estates. In other areas with other crops, yields per acre may be lower, though yields per input of labor may be higher. Where cultivation is mixed it is always difficult to establish t[illegible] yields. If total inputs and total output including all crops grown in a given area in a year are considered, productivity is frequently higher than is generally recognized.

Agrarian Characteristics

Land tenure and the fragmentation of holdings are two additional characteristics of significance in this attempt to trace regional variations and evolutionary characteristics. Small holdings can be equally divided into those held under conditions of freehold and those held under some form of lease or rent. There is no clear-cut pattern of those in one region having predominantly freehold while those in another lease or rent their farm land. There are some such tendencies but the common pattern is for the small holders to own one or more small fragments or parcels and to lease and/or rent any others that he may have in use. In Manchester Parish, Jamaica, the average number of holdings on each farm is about 3 to 4 but the maximum is 15. Typically the residential holding and one other are freehold, one is leased on a long-term basis and any others are rented or used under some extended-family arrangement. It is often argued that the small holder will not engage in good agricultural practices unless he owns the land, but the experience of the author tends to show that the only significant restraint resulting from non-ownership is the hesitancy to plant fruit trees which will take some years to bear.

It is perhaps obvious that in areas of shifting cultivation, on Amerindian reservations, ownership and rights of cultivation are communal though this condition is beginning to change.

Fragmentation may or may not be a disadvantage. In coastal Guyana in an area of physical homogeneity where original grants or purchases have been subdivided due to the requirements of inheritance laws, present-day owners may have acquired additional holdings in order to increase their total acreage. In the islands the latter motive may also be insignificant, but of equal significance is the desire for ecological variation to s[illegible]rve the needs of a great variety of crops. The St. Lucian or J[illegible]naican farmer may own, lease, or rent land suitable for tree crops and for the cultivation of small quantities of many other crops, but he may need more land suitable for the cultivation of annual root crops.

Other significant social and economic factors

Before returning to the questions posed at the commencement of this paper, it is necessary to discuss briefly four other factors that have undoubtedly influenced development and regional variation of small-scale agriculture.

The first of these is population density or pressure. In recent years it has been suggested by many social scientists that population pressure is a necessary precondition for economic development in the tropics and in particular for the improvement of indigenous systems of tropical agriculture. Population pressure in this context must be considered as that density of population that will tend to result in a reduction of the living standard if technological development does not occur in order to allow for higher yields from available land. Unfortunately time has not allowed for a detailed analysis of population pressure in each of the island of the Caribbean and Guyana, but Figure IV illustrates the major characteristics. It is generally considered that the condition of over-population or population pressure exists today in most islands of the Caribbean. In all countries with population pressure except Haiti, migration has provided a safety-valve so that the above hypothesis cannot be fully tested. However, it is clear that increasing population and the need to feed that population has influenced government policy in the direction of assistance to technological advancement in the non-estate small-scale sector.

The second factor is capital. At least one reference has been made to the very great significance of savings in the purchase of plantation and crown lands, firstly in the first decade or two following emancipation, especially in Guyana, and secondly in this century as a result of laboring outside one's island home, e.g. Cuba, USA, and Panama. In Trinidad and Guyana, the East Indians who had been introduced as indentured laborers, primarily during the latter half of the nineteenth century, displayed a remarkable facility for saving in order to purchase land. During the last two decades, credit has not been readily available to the small holder. Government and government-sponsored credit agencies tend to extend a wider range of credit to farmers and agricultural enterprises not generally eligible for bank loans or investment loans from other existing credit sources as do cooperative credit societies. However, in some islands the loan collateral requirement is such that it hinders the advancement of the policy for which credit was initially promoted. For example, for some time in Barbados we had the paradox of an institution established primarily for the purpose of diversification but which insisted on land in cane as a collateral.

Thirdly, it is important to appreciate the regional variation in the degree to which the farming operation for which any farm family is responsible, it is the whole or primary means of support of the farm family. If there are other sources of

income, from which sector of the economy do they come? Significant income from non-agricultural sectors such as transportation and tourism may result in savings that are available for innovation in the agricultural sector. From what has already been stated it should be clear that many farm families still rely on estate laboring as a source of income. In fact it is rare in any of the islands of Guyana to find farm families that do not have one or more sources of incomes beyond the farm operation.

Finally, sufficient references have already been made to marketing that it will by now be appreciated that development over the last century of the non-estate sector has depended to a very considerable degree upon the number and variety of markets and the market infra-structure. On the map of Jamaica in Figure III, the market collecting points and major market centers shown are part of an island-wide marketing network, and it was only with the establishment of this system that the majority of small holders had a regular market for the first time. The major market center at the west end of the island is Montego Bay and this example serves to illustrate a significant development, that of tourism, that has had an influence upon development in the small-scale sector, though the degree and extent of that influence has not yet been measured.

Conclusion

It is hoped that some appreciation of the nature of development, the contemporary characteristics of, and regional variation in non-estate small-scale agriculture has been provided.

The major question posed was—to what extent does the variety in non-estate small-scale agriculture represent stages in the development of agriculture, seen either from a cultural-evolutionary or economic development viewpoint? In contrast to the four types and stages described by Wilbert *et al.* (7), we undoubtedly have in the Caribbean and in Guyana a much more complex situation. Not only is the region considerably fragmented but the culture sources are many and varied. Development and regional variation can only be understood in relation to the colonial connections of the islands and Guyana. Agriculture has South American, Central American, North American, indigenous (Caribbean), African, European, and Indian origins and these influences have been brought to bear in different parts of the region at different times over five centuries.

In that the plantation system has been a major influence almost entirely throughout the region it may be useful to look at development from the point of view of decreasing dependence upon and association with the plantation system. I would then tentatively hypothesize that non-estate small-scale agriculture can be ranked on level of sophistication according to degree of independence of the plantation system, and a corollary would

be that with increasing independence, marketing systems organized for non-plantation export crops would be developed. Because we are dealing with island or small-country economies it is also important to consider the scale and diversity of the economy. Presumably if there are large enough markets to allow for the organization of marketing systems that cater primarily if not wholly to the non-export crop sector, then there is likely to be a reasonable scale and diversity of economy. Agriculture on islands such as Trinidad, Martinique, and Jamaica for example, benefit from scale of economy as well as urban development, tourism, industrial development, and, in the case of Trinidad and Jamaica, mining industries that have become directly involved in non-estate small-scale agriculture and settlement. There is, of course, an assumption in the above hypothesis that independence of the plantation system is good. This has been, and will only be true, if governments fulfill their role in providing marketing systems with appropriate infrastructure. Obviously, in the absence of such institutions the plantation system has played and will continue to play an important role. There is no question that close association with the plantation system has and can benefit small holders to a considerable degree, but continued reliance upon the system characterized as it is in many areas by the problems of monoculture and a paternalism which is increasingly unpalatable in the contemporary Caribbean societies, imposes restraints upon full social, technological, and economic development.

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FRENCH INFLUENCE IN THE LITERARY AND ARTISTIC WORLD OF THE WESTERN HEMISPHERE

JACQUES DESSOUDRES

French Influence in the Literary and Artistic World of the Western Hemisphere

Jacques Dessoudres

Together with other countries, France contributed to the history of the American continent and the islands of the Caribbean Sea, and many were her explorers, soldiers, merchants, and diplomats who lived, fought and died for the very existence of these territories. Indeed in the course of the centuries, many bold and adventurous men came from all parts of France to explore these vast tracts of land, fertile plains and grassy prairies, and they brought with them their langauge, their songs, and their dreams.

Of course at the beginning one can find few traces of literary or artistic production. The early settlers were more concerned with cutting wood, building houses on the St. Lawrence River, taming the Mississippi, planting the fields, and fighting the Indians. Their struggle for existence was so difficult that they could not take time to compose literature. Gradually, however, as the people were getting used to their surroundings, they felt the urge to leave for future generations poems, stories, and folklore which would record the joys and griefs of their heroic existence.

With this background, we can now survey the French literature of Canada, Louisiana, and the French West Indies. We shall also examine the literary and artistic achievements of Haiti, whose indigenous poets and writers depend upon France only for their language.

French Canada

There are several unifying factors which have bound together the people who came from their native Brittany or Normandy to found the Province of Quebec. These factors inspired them to a common defense of their own personality and created a feeling of belonging to a great race. What are the elements from which French Canada has drawn its unity and that French Canadian artists have been able to use as sources of inspiration for their works?

Pride in their race is perhaps most easily fostered when children are brought up hearing the stories of the men and women who have made their country great. French Canada is particularly rich in such tales. Glamour lives again on long winter evenings in many a home where the stories of the founding of the Province of Quebec are retold: stories of Champlain, the Father of New France; of the Jesuits, Father Brébeuf, Father Lallemant, and others, martyred in their attempts to

Desroches who depicted life on the farm; Robert Choquette, one of the first poets of Canadian letters; Gérin-Lajoie who presents country life as a glorious adventure in his novel *Jean Rivard;* and of course Louis Hémon who wrote *Maria Chapdelaine,* a novel which almost every Frenchman has read.

Such are the more important factors underlying this survey of French Canadian letters and artistic thought. The literature is healthy, and there is a promise of a flourishing maturity in in the works of Alfred Desroches, Robert Choquette, Antoine Savard, Eugène Cloutier, Anne Hébert, and many others, including Réjean Ducharme who, at the age of 28, had become one of today's most successful authors, not only in Canada, but in France, with his works, *L'Avalée des Avalées* and *Océantume.*

One can say that the future of French Canadian art and literature already has a sound basis because the masses, six million people, are conscious of their entity. They are more and more interested in their culture, a fact proven by the number of theatres, theatrical groups, motion picture producers, painters, and musicians one finds in the Province of Quebec. The cultural life of French Canada has never before been as brilliant and quickly growing as it is today, and one can say that French Canadian arts and letters represent one of the most original and significant facets of that great country we call Canada.

Louisiana

The beginnings of French literature in Louisiana are, like those of any other country, identified with its history. La Salle's first expeditions, his taking possession of Louisana, the struggles of the colonists, their hardships in maintaining the colony after it was founded by Iberville in 1699—all these ventures are described in the reports and journals of those connected with the early explorations of this territory. Chief among these journals were the ones written by Henri Joutel, Henri Tonti, and Father Hennepin, who were at different times connected with La Salle's expeditions.

The French literature of Louisiana may be divided into four major categories: drama, novels, poetry, and finally critical writings. The distinction of having written the first drama in Louisiana belongs to Paul Le Blanc De Villeneufve, whose *Fete du Petit Blé* (Feast of the Wheat Harvest) was published in 1814. The theme of this drama is the law of the Indians that every murder must be punished with death and that a father must die in place of a guilty son who runs away. This play is important because it shows the influence of the surroundings and local color in one of the first major works of Louisiana literature. However, the best dramatist is Placide Canonge who wrote during the years 1839 to 1860. He was born in New Orleans in 1822, educated in France. It may be added that he was the Director of the opera in New Orleans at the same time that he was editor of many publications written in French. Among his

chief works, one should mention *Qui perd gagne (He Who Loses, Wins)*, in which one can trace the influence of Alfred de Musset. Another important work is *Comte de Carmagnola.* This romantic drama, which shows the influence of Victo Hugo, was a great success and played for many years in the theatre of New Orleans. The play was also produced in Paris and was performed one hundred nights.

From 1845 to 1850, there appeared six important novels which treated basically the same subjects. It was the period in which the Louisianians wanted to hear about their own surroundings. The literary editors were in fact encouraging writers to make an effort to describe the events of their own history. Among the novelists who merit our attention is Charles Testut, author of *Calistro,* a story of immigrants to New Orleans. He is also the author of *Le Vieux Salomon,* a vivid and realistic picture of slavery in Guadeloupe and Louisiana. Another well-known novelist is Alexandre Barde who wrote *Michel Peyroux,* a novel about the French pirates roaming the Gulf of Mexico. Francois Tujague deserves special mention among those novels for which Louisiana serves as a background. *Les Fortes de la Louisiane* and *Les Prairies de la Louisiane* both show the intense suffering of men lost in the dense forests of that country. *Les Chasseurs de Crocodiles* describes in a most vivid manner the sport of crocodile hunting in the bayous, and *Sous les chenes verts (Under the Green Oaks)* depicts one of the many duels fought under the duelling oaks of City Park.

The literature of Louisiana is particularly rich in poetry. Indeed, romantic Louisiana with its majestic Mississipi River, its lush forests, its exuberant vegetation, its numerous bayous sheltered by century-old oaks, and its many mysterious swamps along the Gulf Coast—all this was to become the domain of the poets. They were inspired by the climate, the patriotism of the people, the chivalry of the men, and the beauty of the women. One of the most prolific and possibly the greatest of the poets of the region was Dominique Rouquette, who was born at Bayou Lacombe in January, 1810. His first volume of poems was published in Paris in 1839, when he was living there. Fearing that he might die far from the Mississippi he loved so much, he felt the need to leave these poems as a souvenir to his family and friends. He also wanted to inspire in the young poets of France a desire to visit the forests of Louisiana, a land of sadness and poetry. In 1856 he published a second volume of poems entitled *Fleurs d'Amerique.* Dominique Rouquette was undoubtedly a genuine poet, and a great number of Frenchmen knew his verses by heart, especially in the fashionable circles of Paris. Rouquette was also an original and he was well-known by everybody in New Orleans where he used to wander through the streets with bouquets of flowers in his hands.

The French poetic production in Louisiana has been abundant and varied. This formal style of writing seems to have

been favored most by the authors, perhaps because it furnished the easiest and shortest means of self-expression. The newspapers were ready and willing to publish poems and encouraged poetic production. The greater part of the poetry in Louisiana is subjective and represented a cry of distress, of love, of sadness, of patriotism, and of veneration for the great names of history.

Although historical writings, biographies, and critical studies are not really considered literature, these are writings that deserve a place in a discussion of French literature in Louisiana; they are usually works written by lawyers, statesmen, professors and doctors. It is necessary to mention the name of Charles Gayarré, who was the greatest historian of Louisiana. He assembled a great number of documents and thanks to his immense influence, made the history of Louisiana known to the world. Charles Gayarré's *Essai historique sur la Louisiane* was the first history written in French after Louisiana had become a state.

One should also stress the role the newspapers played in the development of the literature, for they have had great influence not only in preserving the French language, but also in encouraging the authors and artists. The *Moniteur de la Louisiane*, established in New Orleans in 1794, is usually spoken of as the first regular newspaper in Louisiana. It did not have any literary influence at first, for it discussed only business matters. Gradually articles of a literary nature began to appear and by 1840 the *Courrier* had quite a literary tone. In 1844 the paper changed owners and began to print a definite column, called *Variétés*, reserved for literature and arts. In this column appeared articles and poems by every important writer in Louisiana. *L'Abeille de la Nouvelle Orléans*, a political, commercial, and literary paper, was founded in 1827 by Francois Delaup who had come to New Orleans from Santo Domingo. This newspaper deserves our attention because it encouraged the younger generation to write in French and the administrators of the paper awarded prizes for the best articles, poems, and novels printed in its columns. Moreover, as the conservation and propagation of the French language was one of the prime objects of the editors, the paper contained graduated exercises every day from Berlitz's work, accompanied by explanatory notes with English equivalents. In this way Americans would be able to study French for seventy-five cents a month.

Many other newspapers which contributed during their existence either toward developing literary tastes and efforts or toward preserving the French language, were founded and published in New Orleans or in other cities. Let's mention, for example, the *Gazette de Baton Rouge; Le Messager* published in St. James parish; the *Vigilant* of Donaldsonville; and the *Foyer Créole* published in Convent. It is also interesting to note that several medical journals were issued in New Orelans in French,

the majority of the doctors having graduated from the Medical School of Paris, even though they were born in Louisiana.

Such are some of the important literary productions of French literature in Louisiana. It is the literary work of the Creoles, with their efforts to keep their language alive. Many of them were occupied chiefly with other pursuits and writing in French for them was a way to show their attachment to the country of their fathers. Each one has done his part toward creating a literature which, though still only a regional literature, is the earnest, sincere, and heartfelt expression of the love of a people for the country, the language, the customs, and the traditions of its ancestors.

Haiti

The history of Haiti has been varied and eventful, and this small territory has known changes in population and in government which cannot be discounted in a study of any phase of her culture. Arawak Indians inhabited Haiti prior to the arrival of the Spaniards in 1492. The Spanish were in turn driven from the western part of the island by French filibusters and buccaneers who settled there in 1625. In 1697, the Treaty of Ryswick legitimized the seizure that had been accomplished by the French, and the sovereignty of the Bourbons assumed a permanent authority over that territory. A century later, the French army, whose leader was Napoleon's brother-in-law, General Leclerc, left the island;[1] and January 1, 1804, found the inhabitants of Haiti masters of their own destinies.

To create a literature, the Haitians had to start from scratch. The name of Haiti constituted nearly the entire cultural inheritance from the period of aboriginal civilization. Nevertheless, an eloquent plea for patriotism was made to rally the population to the support of its new leaders, and one of the earliest of such voices was that of Antoine Dupré (?-1816) whose *Hymne á la Liberté* in 1812 won for him the title of national poet. Likewise, Jules-Solime Milscent (1778-1842) was one of the pioneers in patriotic Haitian literature. A more versatile writer than Dupré, he founded in 1817 Haiti's first literary review, *L'Abeille Haitienne* (The Haitian Bee), which had as its motto, "Strength and talents must have only one aim: that each bring its contribution to the State."

Official recognition by the French government of the independence of Haiti gave the latter's citizens, in general, a greater feeling of security, and to her poets and writers, an occasion to express their joy in rhyme and writing. Poems eulogizing France and rejoicing in the accord between the two

[1]Haitian history, of course, states that Leclerc was driven from that land. The Haitians had indeed fought him fiercely. Their victory, not belittling their efforts, was in part due to the toll disease took among his troops plus pressures from the U. S. and Britain. Ed. note.

countries were prevalent. A good example is the *Hymne á l'indépendence* which Jean-Baptiste Romane (1807-1858) addresses to Charles X, each strophe ending with *Vive Haiti! Vive la France!*

Although France had witnessed a great evolution in poetic trends within a similar period of time, Haitian literature in the nineteenth and the first part of the twentieth century was relatively constant. All the usual themes were treated—religion, country, love, melancholoy, and man's relation to his own fellowman. In the absence of any heritage of its own, Haitian literature followed the pattern that it knew best and of which it considered itself a part. Thus, the early poets show the influence of the lyrical elements which characterized the French pre-Romantic epoch as well as the pseudo-classicism of the latter part of the eighteenth century. Then, the incurable sufferings of Lamartine, the philosophical meditations of Vigny, the pleasing fantasy of Musset, and even the macabre brooding of Baudelaire —all shed their influence on the poets and writers of Haiti. These, then, are the important factors which served as a literary background for the Renaissance of Haitian letters.

Around 1920 the Haitians began to look within themselves to examine their roots, their history, their conscience, and to seek their national soul. The result was a feeling of national and racial consciousness which had not been shared by their literary ancestors.

Haitians were aided in this endeavor by the ethnological lectures and essays of Dr. Price Mars, a graduate of the School of Medicine of Paris, and later a student of anthropology at the renowned institution called the Collége de France. Dr. Mars advises the writers of his country to find new subjects for their literature in the past wealth of folklore that has come to them as patrimony from their African ancestry. He explains that it was natural, since it was the easiest course to take, that the founding fathers and the early writers and artists would copy the French, the only models they knew. Contemporary poets and writers were undoubtedly impressed by Dr. Mars' studies which revealed the existence of a background of folklore peculiar to their nation and capable of furnishing a source of inspiration and material to their writers and artists alike.

Another important factor that helped Haitians to feel less isolated in their island republic is the interest which arose in African art in Europe, and more particularly in France, around 1930. Earlier in the century, artists like Picasso, Matisse, and Derain had discovered Negro sculpture and had been impressed by its vitality and by the novelty of its aesthetics. In the confusion of the post-war period, Europeans discovered an art conceived by a completely unfettered imagination, ignorant of the classic ideals of beauty with its adherence to nature and the human form. As a result, collectors and museums acquired pieces of African art that had previously been discarded.

Black figures and statues were exhibited at all the expositions and galleries (the exposition at the Palais des Beaux-Arts in Paris, in 1930, was especially significant), thus helping to spread interest in Negro art.

The fact that Europeans found material of artistic interest in Africans and people of African descent was of no little importance to Haitians. This helped them become more aware of their ties with the black continent.

The literary and artistic movement of Haiti had its origin in the political situation which witnessed the birth of the nation. And since the leaders had recourse to France for their language, laws, and customs, they sought in her too the patterns for their verse and writings. It was not until the beginning of the second quarter of the present century that incidental forces caused writers and artists of Haiti to turn their thoughts inward and to undertake the exploration of native life and its hitherto rejected African element in which so many Haitians are now interested. Haitian literature is healthy, as shown by the great number of books published at Port-au-Prince; and among the contemporary poets and writers who receive attention abroad, we should mention Jean Brierre, Roussan Camille, René Bélance, Roland Dorcély, and Félix Morisseau-Leroy.

Guadeloupe and Martinique

Guadeloupe and Martinique were both discovered by Christopher Columbus but it was not until the seventeenth century that Europeans settled permanently in the Lesser West Indies, and in 1627, Richelieu, the Minister of Louis XIII, founded the *Compagnie des Isles d'Amerique*, in order to colonize these two islands. Nowadays Martinique and Guadeloupe enjoy the same political status as Continental France, and since the last century the people of the islands have elected representatives to the French National Assembly.

In the two islands the official language spoken by the majority of the population is French. But the language as spoken daily contains many expressions derived from Creole influences. The Creole dialect has no written grammar and is so simple in form that one has to complete the sentences with hand gestures and face movements. This dialogue has been described as rapid, spontaneous, passionate, and emotional, but because it is not written, the Creole dialect is dying out. The social intermingling, the lessening of distances, and the advancement in education explain the fact that the Creole dialect is spoken less and less, and is being replaced by French.[2]

[2]Many Creole lexicons, and even grammars, have been produced. None has been very successful, however, because of the heavy "non-verbal" component of this language. Heavily old French in composition, Creole (often called *patois*) contains varying amounts of African tongues, Spanish, English, Amerindian, Portuguese, and Dutch, depending upon the region. One should not assume from this that it is just a corruption for such is not the case. It is well-structured and formalized. Ed. note.

The Creole literature, written of course in French, is composed of poems, short stories and songs. The stories written in Martinique and Guadeloupe are equal to the popular literature of any other culture, and they reflect the spirit of the islands which is an honorable mixture of European and African heritage.

Two great names emerge from this island literature. Poet of international fame, Nobel Prize winner for literature in 1960, Marie-René Alexis Saint Léger, whose pen name is Saint-John Perse, was born in Guadeloupe on May 31, 1887. He left Guadeloupe when he was 12, and pursued his high school studies in Pau, where his family settled, then Bordeaux. He followed two careers at the same time, that of diplomat and that of poet, marking both with new ideas, an extraordinary presence, and a human attitude, at the same time both aristocratic and discreet. As a diplomat, he was secretary at the French Legation in Peking for five years and French expert in Far Eastern matters. He was one of the first politicians to envisage unification of Europe, presenting to the League of Nations in 1930 a report on the *Organisation d'un Régime d'Union Fédérale Européenne.*

A man of wide literary and scientific interests, he numbers among his friends men who have often been in the forefront of political and scientific developments; among the poets let us cite André Gide, Paul Valéry, and Paul Claudel. His career as a poet was achieved almost against his will; for a long time, he forbade the re-issue of his poems in France, allowing only their translation.

The roots of his poetry, one of the most outstanding of the twentieth century, are profoundly West Indian. He has captured from his native land the dazzling pictures and background which explain the thought and character of the island people.

The second name worthy of mention is Aimé Césaire, a Martinique poet born at Fort-de-France, who is one of the most talented personalities of current literature, surpassing, as did Saint-John Perse, the limits of his native island, for which he has never ceased militating. The author of many fine poems in the language of the surrealist period, Césaire was discovered at Fort-de-France by the leader of the French Surrealist Movement, André Breton, through the Martinique review *Tropiques*, published by Césaire and a few friends.

The key to the poet's work lies in his life, because for him poetry is a dynamic act resulting in concrete, everyday actions. Aimé Césaire has been elected representative of his island for the last twenty years. Along with Leopold Sedar Senghor, President of the Republic of Senegal, he has been one of the promoters of the Negro movement. His work is imbued with the universal themes of thirst for justice, strength, dignity, and liberty, which he encloses in the special world of Martinique and the West Indies. The typical racial aspect of his poems

and his clear and complete concern with his race in its present and past history are indeed striking.

To try to enclose within the limits of a few paragraphs the history of the culture of Martinique and Guadeloupe is indeed discrediting; for in contrast to their extremely small size, the cultural ramifications of these islands—their literature, music, and folklore—are well-known in the French-speaking world.

French is today the official language of 150 million people all over the world. In the Western Hemisphere alone, it is the language spoken by 10 million French Canadians, West Indian islanders, Haitians, and people of French Guiana. Each of these regions, large or small, has added its own particular flavor to this cultural tool which enables their inhabitants to bring their voices to the concert of nations forming the international community. Our survey of French letters in Louisiana has also shown that this language has helped record most vividly the history of the early Louisianians. These are but samples, however, and the subject merits intensive study by those interested in America.

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A PORTRAIT OF MEXICO

MELITON SALAS

SPAIN: ITS PEOPLE, LANGUAGE, AND CULTURE

CAMILO JOSE CELA

Spain: Its People, Language, and Culture[1]

Camilo Jose Cela

The signs indicating the beginnings of the Spanish nation and the fixation of her concepts and of her essence, is something that has preoccupied me continually for many years. Perhaps this insistence upon comprehending the Spanish idiom, what we the Spanish are, in other words, the nature of Spanish culture, is one of my most lasting characteristics. It arises from doubt, or perhaps better stated, uncertainty.

My exploratory ideas of the three components of Spain (its people, language, and culture) should in no way be taken as absolute, rather as provisional and under revision. I have worked through this theme several times, restating it many ways, and still I would not presume to state it in its final form. In my writings I have frequently touched on the mystery of Spain and its plurality of historical, political, moral, and human corollaries. I must reiterate, however, that my doubts are the only things I can declare unequivocably.

Bernardino de Rebollado, a Spanish writer during a great age, stated in his *Military and Political Jungle,* "He who doubts nothing, is ignorant of everything." The inverse idea must certainly then be true, that he who speaks to you today surely knows everything since he bases it all on permanent doubt. As Petrach stated, " . . . my life has been based on doubt."[2]

One of the Spanish writers who has been most preoccupied with the concept of Spain, Américo Castro,[3] expressed the key idea in these words: "Neither in the West nor in the East is there anything analogous to Spain and its values. We have no interest in whether they are superior or inferior, simply that they are powerful and unique in nature. They are irreducibly Spanish: Celestina, Cervantes, Velásquez, Goya, Unamuno,

[1]Translated and annotated by Earl Jones from an address in Spanish entitled *España, los españoles, y lo español.* Camilo José Cela, born in 1916, is a celebrated Spanish novelist, poet, and literary critic. His best known works are *La Familia de Pascual Duarte* and *The Hive.* The former is considered the epitome of the *tremendismo* technique, the presentation of enormous amounts of gory details in the account. His appearances in several U.S. universities was sponsored by the Department of State. All footnoes were added by the editor.

[2]Francesco Petrarca (1304-1374), Italian poet, founder of Renaissance Humanism, in his *De Vita Solitaria.*

[3]Américo Castro y Quesada. *The Structure of Spanish History (España en su historia).* Edmund L. King (trans.), Princeton University Press, 1954. Mr. Castro and Mr. Cela used the word *quid* where "essence" is employed in the present translation. The word is generally translated as gist, pith, or crux. These did not seem adequate for the meaning intended.

Picasso, and Falla.[4] There is an essence in these that is Spanish and nothing else. It is what determines being Spanish, the Spanish way of life, the peculiar manner they have, we the Spanish have, of being and not being, of living and even including dying. Miguel de Unamuno, re-establishing the etymological boundaries of the provocative notion of agony, contributed a signal service to the understanding of the Spanish essence, perhaps without intending to do so.[5]

Spain is historically divided into two halves, each one of these parted again, and these in turn divided and subdivided, as images in sets of mirrors are multiplied, to the limits of visual reach. The Spanish essence exists as multiplicities and yet are wholistic in each and every one of the thousand faces of Spain. Without it, without its presence, the intellectual phenomenon that is Spain would be impossible. This essence could be treated as the ideal of the human cycle, if those who parallel Spanish action, those whose theme is Spanish, those who masquerade as Spanish (and they are, right down to the marrow), are taken into consideration.

Before establishing the width and breadth of the Spanish nature, perhaps it would be convenient to point out the complexity of the vices and virtues that beat in Spanish consciences, determining them and giving them their character. Generalizations are always dangerous, nevertheless, in a certain sense it can be said that the cornerstone of Spanish vice is envy. Unamuno called envy the intimate gangrene of the Spanish spirit and labeled Don Quixote, when he lectured Sancho, the root of the infinite evils undermining virtue.

Paradoxically, the virtue that vivifies the Spanish, even though at the same time it sterilizes them for very transcendental enterprises, is disobedience. It stagnates inferior spirits and disqualifies superior ones from political action, not only in Spain but the entire world.

[4]Celestina *(La Tragicomedia de Calistro y Melibea)* is a Spanish novel by an anonymous author, dating at least 1499. A portion is generally attributed to Fernando de Rojas, a converted Jewish lawyer and mayor of Talavera. Its "Spanish essence" lies primarily in the character of the go-between, Celestina. Miguel de Cervantes Saavedra's (1547-1616) *Don Quixote* assured his place as the ultimate in interpreting Spain. Diego Rodríguez de Silva y Velázquez (1599-1660) was a sensitive observer and painter of reality. Dale Brown's *The World of Velázquez* (1969) is one of the most complete on this Spanish artist. Richard Schickel's *The World of Goya* (1968) and Lael Wertenbaker's *The World of Picasso* (1967) are definitve works on these Spanish painters (all three volumes are in the Time-Life Books series "Library of Art"). Miguel de Unamuno y Jugo (1864-1936) best displays his Spanish-ness in *The Tragic Sense of Life in Men and Peoples* (Crawford Flitch's translation is highly regarded). Manuel María de Falla y Matheu (1876-1946) composed world renowned Andalusian style *Nights in the Gardens of Spain, Life Is Short, The Three-Cornered Hat,* among others; all intended primarily for the stage.

[5]Unamuno, in addition to the novel already cited, treated agony extensively in *The Agony of Christianity* (1924), *Paz en la Guerra* (1897), and *Mist, a Tragi-comic Novel* (1914).

This essence is noted more in Spanish incapacities than in capacities. Goya, failing as a bullfighter, tried to paint like Tiepolo and finding it impossible to do, invented a painting style out of his own experience.[6]

That which qualifies one as Spanish, with unusual frequency, is his posture of opposition. The memory of the Counter Reformation, one of the most important points in the understanding of Spain, serves to illustrate this characteristic.[7] Remember that one of the two coalitions fighting each other in the Spanish Civil War of 1936-1939 was named Antifascist—Antimarxist! It never ceases to be curious that the attitude of opposition, of going against the grain, of standing against the trend, is one of the constants of the Spanish phenomenon. It helps explain why the Spanish are weak in the capacity of critical judgment, and support the gravest political and intellectual causes with such externalized, arbitrary, and frenetic enthusiasm.

Winning a profitable civil peace from armed victory or achieving acceptance of many peoples through political agreement, is something the Spanish inevitably lose, perhaps without ever knowing they have lost it—or even that it exists. In juxtaposition, the Spanish understand religion as a sacrificial and heroic rigor carried to its ultimate extremes—both in defense of religion and attacks upon it. Spanish clericalism and anti-clericalism are no more than the heads and tails of the same coin, which in reality has little to do with the game.

Gregorio Marañón noted that the heart of a theological question does not enter into Spanish squabbles over the Church, merely a formality represented by an absurd clericalism anticlericalism that is nothing more than a lamentable parody of the magna-problem of Faith and No-Faith.[8] On the other hand, the Spanish heretic will fight heresy at the drop of a hat, even when he is committing the most violent heresies of anyone.

[6]Francisco José de Goya y Lucientes (1746-1828) began life as the son of a notary-carpenter in the town of Fuendetodos, moving later to Zaragoza, then to Madrid. The reference is somewhat obscure since most of his early art training was actually copying the works of others. It is known that he knew and admired Giovanni Battista Tiepolo and Anton Raphael Mengs, both Italian painters residing in Madrid. His letters to a friend frequently mention trying to imitate Mengs. It was after this period in his life that he practically disappeared for two years; later accounts say he worked as or with a *torero*, then proceeded on to Italy where he executed at least two paintings.

[7]According to Salvador de Madariaga's *Spain* (New York, Creative Age Press, 1943), when the rest of the Catholic Church was deep into the Reformation, Spain conducted a rigorous counter movement defining behavior in a strict legalistic and moralistic sense. It is interesting to note, however, that the first jurist to delineate the principle of conscientious objection was Father Vitoria, one of the primary counter reformists—another example of Cela's premise.

[8]Gregoria Marañón y Posadillo (1888-1960). *Raíz y decoro de España.* (Buenos Aires, Espasa-Calpe, 1954). He is best knovn for his *Tiberio; historia de un resentimiento*, translated in 1939 as *Tiberius: A Study in Resentment* and in 1956 as *Tiberius; the Resentful Caesar.*

It can be said that Spain's tenacity in heresy is the homage out of which springs his anti-social way of invoking the aid of the same God from which he expects retribution.

The attitude of opposition and the lack of critical spirit are parents of the paucity of the Spanish language for philosophical explanation. And this despite the fact that it is distinguished for the ample, complicated, and diaphonous values and meanings of its two words signifying to be, *ser* and *estar*, which are perhaps clearer than in any other language. This last Spanish essence is found in Hernán Cortez; in Saint Ignatius of Loyola and in Cervantes; in Miguel Servet and in Quevedo; in Goya, in Unamuno, in Picassa.[9] These were cheerfully disobedient Spanish, accustomed to living every day as if it were their last. But the same anti-philosophical language was used by sterner men: Velásquez, Fray Luis de León, Padre Vitoria.[10] This rare spirit is presented at times in the strangest of garbs; yet it is never resented.

Spain and Spanish (as an adjective) cannot be considered valid and intelligible entities until about the eighth century Battle of Guadalete, when the doors of the peninsula were opened to the Moslems.[11] Spain was not just the Spain of the Phoenicians founding Cádiz, of the Celts arriving on the highlands, the Carthaginians destroying Tartesos, the Greeks seeding our coasts with colonies, nor of the Romans incorporating us into their empire. It was, in addition, the Spain of the latter

[9]Hernán Cortez, although a brilliant tactician in battle, could never apply this same expertise to governing the lands he conquered in Mexico. St. Ignatius founded the Society of Jesus, famed Jesuit defenders of the Faith; his *Exercitia* (1548), however, is considered to be "a treatise on applied psychology as an inducement to mystic vision" (William Rose Benét. *The Reader's Encyclopedia*. Thomas Y. Crowell Company, 1965, p. 604). Cervantes published widely on the subject but made his mark with the anti-philosophical philosophies of *Don Quixote*. Miguel de Servet was at one and the same time physician, humanist, and theologian. While generally known for his poetry, Francisco Gómez de Quevedo y Villegas (1580-1645) wrote excellent prose; he produced what would appear to be contradictory essays: *Sueños*, a series of burlesque descriptions of hell and *Life of St. Paul*, a highly religious treatise. The antitheses of Goya, Unamuno, and Picasso have already been discussed.

[10]Velázquez and Padre Vitoria were mentioned previously. Fray Luis de León (1527-1591) was one of the champions of returning to the Hebrew text of the Bible rather than use the Vulgate (Latin) version; nevertheless, his own poetic version of "Song of Songs" (*Hagiographa* in the *Talmud*, *Canticum Canticorum* in the Vulgate Bible, "*Canticle of Canticles*" in the Douay, "Song of Solomon" in most King James versions), is considered by many as the most beautiful of all Spanish poetry. The passage has caused many philosophical arguments because of the difficulty in translating the masculine and feminine *my* of old Hebrew and thus its varied interpretations from erotic to humanistic.

[11]The Battle of Guadalete dealt the final blow to the Visigoth military force, the main unifying force on the peninsula at that time. Many "Spanish" aided the Moslems (Arabs, Turks, Berbers, Moors, Negro and Slavonic slaves) against the resident forces (Visigoths, Celts, Franks, various Germanic tribesmen, Greeks, Romans, and Iberians—to name a few).

Middle Ages, the Visigothic Spain of the Toledo Councils and the declaration of Catholicism as the official religion; but this still was not Spain in its essence. It still lacked the ultimate characteristic that denotes Spanish people and their way of life.

Spain is a concept whose beginnings must not be identified with her geography. Spain is not and never was a limited geographic space, even though since the reign of the Catholic Kings, it has been confined more or less to the Iberian Peninsula.

Spain is a way of being; an understanding of existence paradoxically based on the lack of understanding among the Spanish people. From his consideration of this mutual misunderstanding, Jovellanes was sagacious enough to recognize that Spanish unity was rooted in "being Spanish," not in lands, homes, or men.[12] Spain is strangely enough the product of the tolerance, antagonism, reciprocal destruction, and fusion of three races: Germanic, Iberian, and African — a general confusion in Spanish history — and three religions: Christian, Moslem, and Judaic. The Spanish Christians, who finally developed the full conscience, or better still the subconscience of this essence, were nevertheless products of all the preceding crosses and countercrosses of blood and ideas of so many peoples that even a simple enumeration of them would take perhaps twenty minutes.

The Christians and Moors coincided on Spanish soil during eight centuries. They fought over this territory for a long time (although perhaps a lot less than we would like to think). Menéndez Pidal gives five centuries as the battle for the eradication of the Moslems; of these, my guess would be that less than two would be plenty. Don Ramón based his estimate in the criteria of Menéndez y Pelayo and of Ortega y Gasset. The former noted in 1891 that the reconquest was "a modern abstraction useful for historical synthesis and discussion."[13] Ortega did not deny the noble perspicacity or politics of the Christian warriors. He simply could not call something that lasted eight centuries, reconquest.

Américo Castro reminds us that the chroniclers of the era of the Catholic Kings did not call the action reconquest, rather conquest. No matter which is correct, the certainty is that between the many Moor-Christian battles, long periods of fruitful and serene peace reigned over the land. The existence of

[12]Gaspar Melchor de Jovellanes (1744-1811) wrote extensively on politics, economics, and art. *Pelayo* (1792), a tragedy, is perhaps his widest read piece.

[13]Ramón Menéndez Pidal in his *The Spaniards in Their History*, translated by Walter Starkie (London, Hollis & Carter, 1950). His rendition of the epic *El Cid Campeador* is, of course, much more famous. The exact quotation has not been found but Marcelino Menéndez y Pelayo states similar views in the 1956 edition of his *Discursos* (Madrid, Espasa-Calpe). Mildred Adam's translation of José Ortega y Gasset's *Invertebrate Spain* (New York, W. W. Norton & Company, 1937) contains considerable development of the same theme.

Mozarabs praying to Christ in Moorish territory, and Mudejars[14] invoking Mohammed under Christian flags, is an incontrovertible fact. Remember that only at the very end did Moors and Christians fight on battlefields determined by their religions; prevously Moors united with Christians fought Moors allied with Christians.

The instability of Spanish medieval fighting, first against Moor then against Christian, for some authors was as elementary to as it was outside of political propositions. The Cid lead to earn bread, to convert his peons to gentlemen, to leave his daughters the rich inheritance of Valencia.

To others, headed by Ramón Menéndez Pidal, the battles were noble and complicatedly political. Menéndez Pidal cited them as the most valuable collaboration that any people has ever given in a dispute. He saw this as a fight between Christiandom and Islam with definite and immediate political aims as the glorious result.

Be that as it may, it is certain that this prolonged antagonism was one of the red hot brands that left its indelible mark on Spanish character. As Ortega says, the secret of the greatest Spanish problems lies in the Middle Ages. During all this bellicosity, the Jews fought with their best ammunition: science, technical administration, and their special religious, philosophical, ethical, and moral sense of survival.

From that concoction simmering over a slow fire—and at times not so slow—arose what we call Spain, with her incapacity for science, with her comprehension and lack of it concerning religion, with her flair for personal dominion that so many have in their Moorish-style propagation of the Faith. The Christians, those who knew warring best, delegated science and administration to Moors and Jews. Spain, at the conclusion of these events, impoverished itself, not by the expulsion of these talented men, but by the prohibition of their cultures. The Jews and Moors that left Spain were a minimal proportion of those that were there. No, it was the conversion of those that stayed that wreaked havoc. First, they contributed their notion of conversion by fire rather than the word. Then, later, many of these same converts were in the forefront of the Inquisition, lending their violence to the Spanish spirit.

That historic and explosive human mixture from Medieval Spain did not separate by religions, social classes, or geographic territory. No one of Spanish ancestry is free of Moorish and Jewish blood, no concentration resided in one or another part of Spain. All modern Spanish bleed three bloods (not really three but thirty or forty). They live and serve three life forms at the same time, making each heart and conscience a permanent battlefield.

[14]Mozarabs, from the Arabic, *musta'rib*, were would-be Arabs. The Mudajars were Mohammedans who became Christians.

Spain is more than a nation, it's a series of stagnant compartments. The reasons for this situation lie in our origins. Spain is its Middle Ages and all of its history lies in its birth. It's foolish to think that Spain's decadence came about during the last fifty or seventy years. More than that, Spain cannot even be said to be decadent—decadence is a concept relative to previous state of being healthy and Spain has never been healthy.

The first step of curing a sick body is recognizing that it is sick; the second is to combat the illness; the third is luck. Spain does not recognize that it is sick, that it has ever been ill. Spain thus has never been able to resort to surgery, the surgery of an agile revolution capable of modifying its fusty social structures, its musty intellectual attitudes, its rusty political institutions.

This image of Spain just reflected before you is perhaps a little desolate and bitter, but nonetheless certain and painful for me. These words are by a man who loves his country, by one who does not want to betray himself or Spain by pronouncements on our pressing problems. But I cannot change the facts.

There can be, however, two interpretations of this unique silhouette. Problems are never viewed alike from inside as from outside, from above as from below, from one side as from the other. Each observer's perspective is different; the shape of the object, Spain in this case, is affirmed or slighted, made weak or robust, according to the lights and shadows.

Nevertheless, Spain can present in the twentieth century, a disproportionately long list of illustrious names: poets Antonio Machado, Juan Ramón Giménez, and Frederico García Lorca; philosophers Unamuno and Ortega; the musician Manuel de Falla; painters Pablo Picasso, Juan Gris, and Joan Miró; historians Menéndez Pidal and Castro; histologist Ramón Cajal; writer Azorín; physician Marañón — these and many more.[15] They are men that Spain can be proud of; Spain perhaps produces more than many more important and more prosperous neighbors.

It is precisely our conflicting nature that causes us to preserve our traditional songs, dances, pottery, love of beauty. These same conflicts also engender the unique individuals that aid in the enlightenment of the world. It is that essence that is Spain: its people, language, and culture.

[15]Antonio Machado Ruiz is best known in this country for his *Castilian Ilexes* (London, Oxford University Press, 1963) and *Eighty Poems*, edited by Willis Barnstone (New York, Las Américas, 1959). *La Gaceta Literaria* was founded by Giménez in 1927. Lorca's *Gypsy Ballads*, translated by Rolfe Humphries (Bloomington, Indiana University Press, 1953) is perhaps his best but he has many others. Juan Gris was a Cubist painter, companion of Picasso. Joan Miró's *Harlequin Festival* is typical of his fantasy and humor in abstract painting. While Santiago Ramón Cajal produced excellent treatises in his medical field, the reader will probably enjoy *Recollections of My Life* (Cambridge, M.I.T. Press, 196?) more. Azorín is the penname of José Martínez Ruiz. His *Azorín's Old Spain*, edited by George B. Fundenberg (New York, Century Company, 1928) is delightful.

SONGS, INSTRUMENTS, AND DANCES OF THE AMERICAS

CAROLYN DALY

Songs, Instruments, and Dances of the Americas

Carolyn Daly

When Columbus sailed west in order to find the east, he discovered lands that had not been dreamed of before. At the same time, his discovery became a point in history from which all events in the western hemisphere date. If something happened before Columbus' voyage, it is referred to as pre-Columbus (or Columbian), pre-conquest, or pre-contact. After the discovery of the lands in the western hemisphere, this time is referred to as post-Columbian, "after the conquest," or post-contact.

Before the time of Columbus, music, dances, and instruments of Indian folklore were unchanged and unmixed. After the conquest, and in later years, most of the races became mixed, the music began to be combined and changed, and the previously isolated civilizations began to exchange ideas. There was a sharing of all types of ideas between the invaders and the conquerors.

When the explorers came to the western world, most of the music that was extant was not written down by the inhabitants or preserved by the newcomers. The invaders came to find gold—wealth for themselves or their country; they came because they wanted importance or adventure—something different from what they had at home in Europe; perhaps they came to get away from someone or something that was unpleasant; they came to bring God to the Indians. They came to conquer.

Pre-Columbian Instruments

Probably the Europeans did not make a record of the music of the conquered peoples because they did not think it was important. In fact, in many cases the priests tried to discourage the use of any of their songs, dances, and instruments, because they were sure that all of those things used in pagan rites and rituals must be discarded in order to worship God.

However, we can discover what the music was like by studying the artifacts that archaeologists have uncovered in their diggings into the past. Artifacts in museums reveal the past to the student. Different types of flutes, for instance, can tell the history of the instrument, how it changed as the years went by, and even the type of music played, limited only by the instrument itself, its holes, sound, and scale.

Gradually, Europeans came to the Americas to stay, and with them came their customs. Their musical forms began to blend with those of the Indians, and adaptations of music, instruments, songs, and dances began to manifest themselves

When questioned about the reason for these practical interests and activities of philosophers in Latin America, the Brazilian intellectual Luís Washington Vita once commented that for thinkers in those areas to indulge in purely theoretical speculation would be comparable to a person wearing a mink coat while everyone else was naked. Such speculation is a luxury that developing nations cannot afford.

In this century, *pensadores*[1] like José Enrique Rodó of Uraguay, Gilberto Freyre of Brazil, Felix Schwartzman of Chile, Mariano Picón Salas and Arturo Uslar Pietri of Venezuela, Joaquín García Monge and José Figueres Ferrer of Costa Rica, Alejandro Korn, José Ingenieros, and Ottocar Rosarios of Argentina, and Antonio Caso, José Vasconcelos, Samuel Ramos, Leopoldo Zea, and Edmundo O'Gorman of Mexico have all been concerned in one way or another with what is perhaps the crucial practical problem for the nations of Latin America: unity—political, social, economic, cultural, and intellectual.

Here this problem will be examined from diverse viewpoints in their terms.

Latin American Unity: Fruitless Myth, Improbable Dream, Or Realistic Necessity

The late President John F. Kennedy once warned that "The great enemy of the truth is very often not the lie—deliberate, contrived, and dishonest—but the myth, persistent, persuasive, and unrealistic." Perhaps one of the dominant myths of our time has been that of Latin American unity.

However unrealistic it may be, the persistence and persuasiveness of this myth should not be too surprising. After all, the nations of Latin America, with a few minor and one major exception (Brazil), had similar Spanish colonial antecedents.

Further, during the struggle for independence and soon after victory was won, the various nations-to-be and nations-that-were tended to be closely united. For example, within a relatively brief period of time, Peru was ruled by an Argentine, José de San Martín, a Venezuelan, Simón Bolívar, an Ecuadorian, José de la Mar, and a Peruvian, Andrés Santa Cruz. Further, it is of interest to note that during this period Venezuelan generals governed five republics: Colombia, Ecuador, Bolivia, Peru, and Venezuela. Finally, there was a situation in Chile where the first constitution was written by a Spaniard, the first rector of the University was a Venezuelan, and one of the first ambassdors was from Guatemala.

Many years later in his *Bolivarismo y Monroísmo,* the Mexican philosopher José Vasconcelos feels justified to write of "twenty sister nations bound together by language, religion,

[1] *Pensadores:* thinkers.

race, and culture" and in *Discursos* (1920-1950) to exclaim: "Viva México, Viva Argentina, Viva Cuba, Viva Chile; in a grand voice, like a trumpet: Viva Spanish America."

Even more recently, Ottocar Rosarios, Argentine apostle of inter-American unity, after noting that viewed from Europe and Asia the lands of Latin America appear to be almost homogeneous, insists that this is no mirage, for the citizens of these nations not only speak the same language and share a common spiritual tradition and similar views of life, but also—and above all—face basically the same problems.

Yet despite these brave affirmations of unity the fact is that very soon after independence the Spanish Colonial empire began to disintegrate: Venezuela and Ecuador broke away from Gran Colombia; Bolivia separated from Peru; Paraguay and Uruguay won their independence from Argentina, not from Spain.

It seems that this fragmentation could not have proceeded so rapidly and with such relative ease if the prior unity of the colonial enterprise had not been more apparent than real. Sources of the actual diversity behind the facade of unity were several.

A major factor was the Spanish policy according to which the colonies were hindered from developing their own local or regional economic institutions and industries, resulting in their continual dependence on the mother country. (An illustration of this was the failure of the Spanish crown to acquiesce to the pleas of Bishop Zumárraga that silkworms and grapes be introduced to the colonies so textile and wine-making industries could be developed.)

One result of this policy was a paucity of economic interdependence among the colonies, with each required to send raw materials to and to receive finished products from Spain. For this reason most major cities in the New World were located along the seacoasts where there were harbors for Spanish ships. (Important exceptions were such former Indian cities as Cuzco in Peru and Tenochtitlán in Mexico which continued to flourish during the colonial period.)

Felipe Herrera, Chilean educator and economist, in a trenchant article "Disunity as an Obstacle to Progress" from *Obstacles to Change in Latin America* (ed. Claudio Veliz) notes that this "radial" organization of the colonies at least partially accounts for their isolation one from another. He quotes Chilean historian, Francisco A. Encina: "the cultural landscape of the Spanish Empire up to 1810 was a series of islands set in a vast, unexplored, and perilous ocean."

The geographical setting itself was hardly conducive to close cooperation among the colonies (or even among different parts of individual colonies) with extremes of climatic conditions, great distances between settlements, poor transportation

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12. RAMOS, SAMUEL. Profile of man and culture in Mexico. EARLE, PETER (trans.) Austin, University of Texas Press, 1962. 198 pp.

13. ROBLES, OSWALDO. José Vasconcelos, filósofo de la emoción creadora. *in* Filosofía y Letras XIII(26). April-June 1947.

14. ROSARIOS, OTTOCAR. América Latina: veinte repúblicas, una nación. Buenos Aires, Emecé Editores, 1966.

15. STABB, MARTIN S. In quest of identity. Chapel Hill, University of North Carolina Press, 1967. 244 pp.

16. VASCONCELOS, JOSE. Bolivarismo y Monroísmo. Santiago de Chile, Ediciones Ercilla, 1935. 208 pp.

17. _____. La cultura en Hispanoamérica. La Plata, Argentina, Universidad Nacional, 1934. 27 pp.

18. _____. Discursos 1920-1950. México, Ediciones Botas, 1950. 318 pp.

19. _____. Temas contemporáneos. México, Editorial Navaro, 1956. 181 pp.

20. WHITEHEAD, ALFRED NORTH. Science in the modern world. New York, Macmillan, 1925. 206 pp.

NON-ESTATE SMALL-SCALE AGRICULTURE IN THE CARIBBEAN AND GUYANA

THEO L. HILLS

are many exceptions to the location of the estates on the best or better land. The quality of land must be assessed in terms of both the inherent characteristics—pedological edaphic, and physiographic, etcetera, and in terms of the technological level of the cultivator. Guyanese and Surinamese small holders occupy some excellent land in terms of soil and relief requirements of both sugar cane and rice, but successful cultivation of these crops depends very much upon a drainage and irrigation technology, an important component of which is good municipal administration. In terms of the growing demand for "Irish" potatoes in Jamaica and other Caribbean islands, the rugged terrain of interior Jamaica is far superior to most lowland areas that are ideal for cane and perhaps bananas.

If non-estate agriculture, for one reason or another, has been restricted primarily to more rugged and higher regions of Caribbean islands, there is at least one blessing, and that is the high rainfall that is typical of these locations. In this type of agriculture the subsistence sector has always been most important and has relied upon a fairly diverse base of tree, provision crops, and vegetables, the majority of which require medium to high rainfall. Non-estate agriculture has been least fruitful when forced towards the drier margins. Of course the association of high rainfall and rugged terrain has meant an acceleration of soil erosion wherever conservation measures have not been practiced.

Another result of rugged island interiors had been poor road networks. Without good roads or railroads good markets cannot exist, and without the stimulation of the latter, development in the non-estate sector is virtually impossible. It may well be that the relative isolation imposed by a poor transportation network in most islands is the single most significant deterrent to development to this day.

The latter feature also applies in the case of Guyana where, on the one hand the linear spread of settlement along 200 miles of coastal lowland outward from Georgetown has placed a considerable burden upon the farther settlements and on the other, the lack of roads into the interior has limited the inland spread of agriculture in spite of navigable rivers.

The Agriculture

It is virtually impossible to generalize about the husbandry involved in non-estate small-scale agriculture in the Caribbean. It is also extremely difficult to classify and to compare, especially when one is concerned with the evolution of the various forms of small-scale agriculture. Ideally, for this purpose, classification should be made on the basis of agronomic practices, cultivation frequency, crop and crop/livestock combinations, and crop segregation. It would then be possible to arrange the various types of agriculture on a scale, the upper level of which could be represented by the most sophisticated types to be found especially

in the larger islands and the lowest level as representd by the Waiwai shifting cultivators of southern Guyana. The most sophisticated small-scale agriculture is characterized by a considerable variety of soil and water management techniques. Recent research by the author, in parts of Jamaica, has indicated that the following categories of agronomic practices can be conveniently identified in the field—methods of tillage, rotational practices, water control measures, direct nutrient control, and erosion control. In Manchester Parish, Jamaica, 33 variables under these five headings have been identified.

On many farms in the same area, the practice of fallowing has been reduced to a minimum because of the use of commercial fertilizers so that small-scale cultivators are rapidly moving in the direction of continuous cultivation. Crop offerings in Jamaica are rich and varied. In Manchester Parish approximately 150 species have been identified and it is not uncommon to find 30 to 50 species on the average-sized farm of 5 or 6 holdings. At the most sophisticated level there will be a differentiation between cash crops for local markets and export and those which are subsistence crops. Where banana production is significant it is clearly for a major market, Jamaican or export, while yams, vegetables, and sweet potatoes may be as much for subsistence as for cash.

One, two, or three livestock units are typical but it is difficult to associate their presence with level of agronomy and technology. It is likely that a Haitian peasant or an Amerindian shifting cultivator will have as many livestock.

Crop segregation is a parameter suggested by Waddell (5) on the basis of field experience in Melanesia. For that area he suggests that agriculture can be ranked along a continuum whose measure is the progressive segregation of crops into distinct plots, cultivated by distinct techniques. The upper level in Jamaica is characterized by distinct open fields, with the major crops being planted in separate plots, though frequently intercultivated and with minor crops scattered about or planted along the boundaries of the field. It is difficult to state whether the cultivation techniques associated with such segregations are distinct, but there is undoubtedly this tendency.

The Waiwai shifting cultivators of southern Guiana are not necessarily the only representatives of the lower level present in the Caribbean region, but they do represent the opposite end of the scale in comparison with the best Jamaican small holder. Firstly, their agronomic practices are limited but not primitive. For example, they do at times adjust plantings of specific crops according to the distribution of ash resulting from the burned forest growth. However, practices such as mounding, ridging, and symbiotic inter-cultivation are largely absent.

The long fallow is typical with a two-year period of cultivation followed by a 15- to 20-year fallow. Though a total of

establish missions among the Indians; of Cavelier de la Salle, "the Prince of the Explorers," who added the Mississippi basin to the domains of Louis XIV; and of Le Moyne d'Iberville, indefatigable colonizer of the Hudson Bay, Newfoundland, Louisiana, and the West Indies.

And yet, these stories, rich in the atmosphere of a courageous past, could have little influence until they were made available to all the people. It is to the credit of the pioneers in research work in French Canadian history that the accounts of the early colony could acquire the prestige attached to attested historical facts. Among the historians of French Canada, one must mention the name of Francois Xavier Garneau who wrote in 1845 one of the best books about Canada, entitled *Histoire du Canada.* Garneau's history is a massive and scrupulously careful compilation of facts, laboriously gathered long before any work had been done to make the archives accessible to research workers. The value of Garneau's book lies in the fact that he has described in great detail the nature of the country and its original inhabitants, and the social, economic, and religious organizations of the French colonists.

Garneau's pioneer work stimulated other serious students to supplement, complete, and in some instances, correct the results of his research. Chief among these successors was Octave Crémazie whose influence on his contemporaries was immense because he became the leader of the group that, in about 1860, set itself to the task of creating a French Canadian literature. And here, among the most important historical novelists, one must mention the names of Philippe Aubert de Gaspé whose novel *Les Anciens Canadiens* retraces the history of the Conquest; Joseph Marmette, a prolific novelist; Louis-Honoré Fréchette, the first French Canadian man of letters to see his work crowned by the French Academy in 1880. To these names, we must add those of Léon-Pamphile Le May, Robert Choquette, Maisonneuve, and Jean Talon.

Each of these historians and novelists has been deeply concerned with the problem of spreading among his people a knowledge of their history. Each has hoped that his efforts would give French Canadians new reasons for national pride and that out of this newly awakened enthusiasm would come increased national solidarity.

Another important theme which is developed in French Canadian literature is the attachment to the mother country. The resumption of commercial relations with France, encouraged by the Cobden Treaty of 1860, marked a decisive step in the development of intellectual life in the Province of Quebec. Many French Canadians had received the good but somewhat old-fashioned education of the seminaries, and they were ready to produce a literature under the stimulus of a close contact with the best thought of contemporary France. Indeed the work of Garneau had already aroused interest in writing. After 1860,

the bookshop of the Crémazie brothers received regular shipments of the latest French publications, and the amateurs of literature in and around Quebec made the back room of the shop their headquarters.

Since the beginning of the twentieth century, intellectuals from the Province of Quebec have turned to the mother country, and France has accepted the culture of these Canadians as one manifestation of the French spirit. Since then a number of Canadian writers and artists have been honored with prizes and awards from French institutions. Generally speaking one can say that French Canadian writers have been deeply influenced by French ideas and have, in many cases, limited themselves to imitation of French models. However, most contemporary novelists, poets, and playwrights realize that borrowings from France must be put through a Canadian filter before they can be accepted in their country. And nowadays, after some eighty years of experience, French Canadian writers and artists are learning how to fuse native and French elements to produce a work that may truly be labelled French Canadian.

The Roman Catholic Church has played an important role in the life of New France, and French Canadian writers have given a large place in their works to themes of religious inspiration. The long history of missionary enterprise in founding the outpost settlements, the devotion of the parish priests in their daily labor, attending the wounded and dying, sustaining the courage of the parishioners—all these deeds have been celebrated in poems and novels. On the other hand, in the course of the centuries, the clergy added still another function to the already impressive list: rallying their people to defend the well-established habits of life and more particularly the French language and the control of education. The zeal of the priests during these long struggles has not been without reward and they have received deep respect for their unremitting efforts to guard what was most characteristic of French Canadian life. So the piety of the people has found expression in a great body of literature of a devotional nature, and among the novelists, poets and playwrights who have treated religious subjects one finds the names of Abbé Groulx, Léon-Pamphile Le May, René Chopin, and Jean Charbonneau.

The French Canadians have been primarily an agricultural people and many of their intellectual leaders have believed that they could maintain their strength as a group if they remained in contact with the soil of their forefathers. Their literature therefore gives a large place to nature. The pioneer, ax in hand and rifle nearby, the *coureur-des-bois*, the hardy and reckless trapper, are favorite characters in many a story of French Canada. Among the greatest writers who were dedicated to the cult of the soil one must mention Louis Hébert who described so vividly the struggles of the early colonists against their enemies, the northern winters, the blistering summers; Alfred

A Portrait of Mexico

Meliton Salas

Mexico! I, small Indian son, adore you. Favored by your sand and stone, your windwept plain, brown skinned I am, like you. From Zacatecas' harsh domain I sprang, nay, crawled on knees made strong by sweat and tears, not eyelash tears but blood-stained hands and weary loins from mason's toil. Harsh mother, you my land, but mold you best from age's wisdom—survive best in battle ground and man o'er man and man pretending life where many failed.

Mexico! These brown eyes saw what few could see—conflict deep within the coursing savage blood of patience gleaned from Indian birth and love and death from all eternity. This breast contains a heart made beating fast with that eternal flame of never vanquished Spanish verve, forever hoping, laughing—sighs and anguished grief of ever failing self. Fierce bloods of Moor and Viking, Frank and Berber tribesmen flashing steel in yielded yet unyielding fastness of Iberian soil. Hebrew spoke I in the crib. Greek, Turk, and Roman marks etched deep. Yes, Mexico, I am the universe, contract of Afro, Asian, Europe's shores—and you, Indian of America, stalwart framework of us all.

So, Mexico, you suffer. You suffer me to wildest dreams of glory, war, and winner's crown. Through these veins race incendiary liquids daunted not by poverty or loss, unbending vigor 'gainst unwieldy odds. And I laugh! I laugh that you should quail beneath the weight of wasted fire that flowing brazens onward toward a destiny of naught and all. I am a man.

Mexico? Do you hear my plasm pressed on flesh of love? Love. A thousand nights frothed wild with unmurmured touch that seared life in and drained it out through daughters yours. This, too, is war unleashed on strife full bent on quenching me to blackened coal of forgetfulness. Gone. With nothing left but mem'ry's dust. No, Mexico, I shall not go unnoticed. A million sons I seed and leave to nurture love and me perpetuate.

Ah, Mexico, your landscape dull I'll decorate with blood, jealous love as green as jade, with blue forged true from sky and sea, with orange and yellow, purple, too, in patterns sensate, primal, carnivore. Art I create out of thee and me, not new but blended form and hue from life's disordered struggle into message shouting, pleading to the world that I and you are here. Your clay base springs to mold my hands to thy desire—portraying Mexico in woman's form, in man's travail, in Indian tale fixed deep in contours of stone, of life and you.

Mexico. Jalisco. Guadalajara. Phonemed names of fiery dance and song. I, not content with stilled replicas of your sons

and daughters, shout and whirl and stomp my feet in agile symbols, moving joy of being Mexico. With style of gypsy; now of drum beats, Africa; mystique of eastern lands now soften strains. Unfettered horsemen, cowboy riding hard. Guitar strings saddened by rejected love escaped to wail while other conquests brighten smiles. I dance, Mexico; I sing to you.

Then deep I cogitate, my Mexico, I ponder all that's live or gone. Of why am I and wherein lies the secret of mankind. Deep, gut deep, brilliant shooting off to space unplumbed by man dare I. Meaning, philosophizing mind and soul. Rejecting all, accepting aught without that questioned, reasoned thought, with word on word I build a fortress weak as all the ages and as strong as promises.

Bless you, Mexico. Bless your supplicating hands, your voices raised in prayer in churches large and small. In fervor chanted in those vaulted naves, invective softened by the name of God, María: Save us all! I crawl a pilgrim with contrition rending me apart. I pledge Thee gold and martyr's life—yet knowing still that when this earthbound spirit fails again, your heart will open, pardon sin, forgive once more.

Listen, Mexico! Hear the beat of steel, of trucks and trains, jackhammer-pounding modern rhythm to thy built up cities. The whirr of looms, oil derricks blooming, industries boom. The clink of silver, soothing peso notes to feed the throng, to still the criticism, right all wrong. The hacienda's lost its charm and now replaced by corporate bond, transistor radio, and car. Construction sweeps away the humble hovel and cobbles now a new nation, gleaming sweet amid the tarnished past.

I drink to you, Mexico, in tequila and mescal. I soar with thee to heights imagined and made real; to love and art and joy and fame. Your health, o thinkers wise! Your dauntless twentieth-century race, I toast. And you, Mexico, to your blood of a hundred lands, not blended smooth but conflict forged—violence, beauty, rich, beatitude—Mexico, I am Mexico.

A prose poem translated by Earl Jones

in every country. "Music of the Americas" (Monograph No. 4) discussed the music of Ecuador, Venezuela, Costa Rica, Colombia, Paraguay, and the Caribbean. This article is in the nature of a continuation or extension of "Music of the Americas" and discusses songs, musical instruments, and dances of Guyana, Trinidad & Tobago, and Mexico (6, pp. 70-93).

Pre-Colombian instruments
Three trumpets: conch, wood, clay

Dance-map of Latin America

Songs of Guyana

Words and explanations about music and song, especially folk song, are one way of gaining an invaluable insight into the people of any country. The new republic of Guyana, formerly the colony of British Guiana, is the interesting eastern neighbor of Venezuela on the northern coast of South America. The people speak English but use a special type of dialect with words that have local meanings—and what area of the world does not? The words of the songs tell us many things about the people.

One song called "Oh, Gal, Ah Too Love You" refers to a girl with *lotan* hair, meaning "lovely"; another line in the same song mentions *butter-bittle,* literally "buttered-victuals" but in the song it means "attractive."

From the music texts we learn that many people earn a living in gold and diamond fields, and by farming, fishing, and wood-cutting—all accompanied by singing as the people work cooperatively and rhythmically. The regular schedule of a train serves as a clock to workers wherever it passes. Travel by boat to and from various places of work seems to be a daily event, but some workers find it a little upsetting to the digestive system to ride the boat down the rapids in the river. In one song, a worker begs to be put out of the boat because he says that the rapids of the river Itaname[1] *wok me belly,* meaning "makes me sick."

Recreational events such as boat racing begin with special songs voiced on the way to the event, chanties recited as the boats are paddled to the starting points, and others intoned to help everyone keep the paddling rhythm.

Songs called *qwe-qwes*[2] are musical expressions for special occasions. When guests think that the host has not served them adequate refreshments at the time they are ready to partake of them, they sing a *qwe-qwe* until the host complies. Other *qwe-qwe* songs are sung for weddings and funerals.

Mentioned in the folk songs "Ganjamani," "Cuma Fish," "Col' A-ready,"[3] and "Way Down in Demerara" are some of the foods and animals of Guyana. The *plant-en*[4] forms a staple food as it does in other tropical countries. *Ganjamani,* not exactly food but a favorite drink of the workmen, is a combination of two words and has an interesting story. *Ganja* is a plant of the opium family, and *Mani* is the nickname for Emanuel, a Portu-

[1]The name of the song is also the river's name, pronounced Ee tah NAH mee.

[2]*Qwe-qwe:* gwey-gwey.

[3]Breadfruit: gahn ha MAH nee; *cuma)* KOO mah; "cold already."

[4]*Plant-en* (plantain) is a delicious fleshy fruit, allied to the banana. Boiled green and cooked, it is then crushed into a ball which is called *fu-fu.* The crushing is done with a stick which fits into a cone-like excavation in a wooden mortar.

guese shop-keeper who smuggled and sold illegal *ganjamani*, a beverage similar to rum. It was customary to beg *Mani* or his wife, Missi, for a shilling's worth of the dope. This song, "Ganjamani," is a work or fun song about the workers' failure to get the opium or money with which to buy it. The workers believed that building operations required rum to keep away the evil spirits, thus insuring the safe and proper construction of the building.

Some people eat skin fish, but it is a common belief that eating them brings bad luck. In "Cuma Fish," written in 2/4 time and easily sung as a round, a daughter begs her mother not to eat the fish.

The toucan, Kiskadee, and a marabunta[5] mentioned in "Way Down in Demerara" gives us an idea of the animals of the country.

Fun songs, work songs, patriotic songs, and sad songs, all are a part of the lives of people in the small, little-known land of Guyana, held by the British for several centuries but now a proud republic of the Western Hemisphere. Its music reflects its heritage—a melting-pot of cultures.[6]

Songs of Trinidad and Tobago

Calypsos[7] are about various topical events at home or abroad, such as important personalities in the news, scandals, and misdemeanors. The aim of the song type is to provide humor, to appeal to and for civic-mindedness, to instruct, to philosophize, and always to entertain. Calypsos follow the traditional patterns or a more modern free style, but the essential feature is rhythm. Lyrics are in Trinidad English, a type of "broken" English. Every year during the carnival season, the Calypso King of the

[5]A kiskadee is a bird commonly known in Guyana. According to the size shown in a picture, it is a medium-sized bird. A marabunta is an unidentified animal that is known in Guyana as one that is to be dodged because he is "ripe for any evil deed." Other interesting creatures mentioned in the song are the salapenta, a lizard-like creature similar to the iguana; the manatee, an aquatic, herbivorous mammal of the Caribbean (the sea cow); the saki-winki, a medium-sized monkey.

[6]Many of the songs in *Guiana Sings* (written when the land was a colony and therefore using Guiana and the initials B. G. for Brtish Guiana in the terms in them) are easily sung with a minimum of instruction, but others incorporate syncopated, slightly more difficult rhythms. There are time changes within some of the songs, and two begin after a sixteenth or an eighth rest, but this book has a variety of offerings that can be used through the range of all elementary school grades. Refer to the bibliography for information about ordering the booklet and LP record with 13 songs. Texas children, especially Afro-American oriented children, should find Guyana's songs fun to sing, resulting in a deeper appreciation of the heritage of similar cultures.

[7]Calypso songs have imposing names such as "The Mighty Sparrow," "Lord Kitchener," and "The Roaring Lion." They are improvised ballads usually satirizing current events, originating in contests.

year is chosen.[8] He is virtually the Calypso King of the world, because nowhere else is such a person elected.

During slavery, the slaves entertained their *Massas* with song. Other songs include the Spanish *Parang* that goes with the Christmas season, weddings, christenings, and similar celebrations. The French-English patois[9] folk songs are still prominent. The folk-singing of British origin such as "Greensleeves," and nursery rhymes like "London Bridge," or "In a Fine Castle" are still heard, but are not prevalent.[10]

The folk songs of Trinidad, like those of other countries, are simply humble, homely expressions of shared emotion or experience. They are from a variety of background, however, because, according to Edric Connor, all the people were brought to Trinidad and Tobago originally as slaves to help work in the plantations.[11]

Though constantly changing, the original folk forms have been preserved in some remote rural areas. They are broadly classified according to their purposes as Wake songs,[12] songs for game, dance, work, recreation, stick-fights, and worship. There are the various songs that add to the Annancy stories, too.[13]

Widening interest in folk songs has increased the study of the people of Trinidad and Tobago in choir groups that render the folk art forms over radio and television, and at concerts.

Instruments of Trinidad and Tobago

Traditionally, in Trinidad and Tobago, musical instruments have been made from whatever material was at hand. One of the newest and most fascinating instruments in the western hemisphere is that of the ingenius steel band invented in the islands a few years before they became a republic. The original instruments were made out of large, discarded oil drums, accidentally discovered to have musical possibilities sometime during the mid-forties. The drums were cut to different depths for different ranges of resonance, and the notes of the scale

[8]Four or five groups, each with eight to ten members, provide nightly performances of calypsos from January until Carnival time. The six best singers are selected for a final competition at the gala Dimancha Gras show on Carnival Sunday night where the king is selected.

[9]Patois (pah TWAH or PAHT wah) is a dialect especially used in French-speaking Caribbean islands, and some of their neighbors.

[10]A surprising fact since the British developed this country's commercial, political, educational, and civil service institutions, and seemingly would have taught its folk songs in the schools.

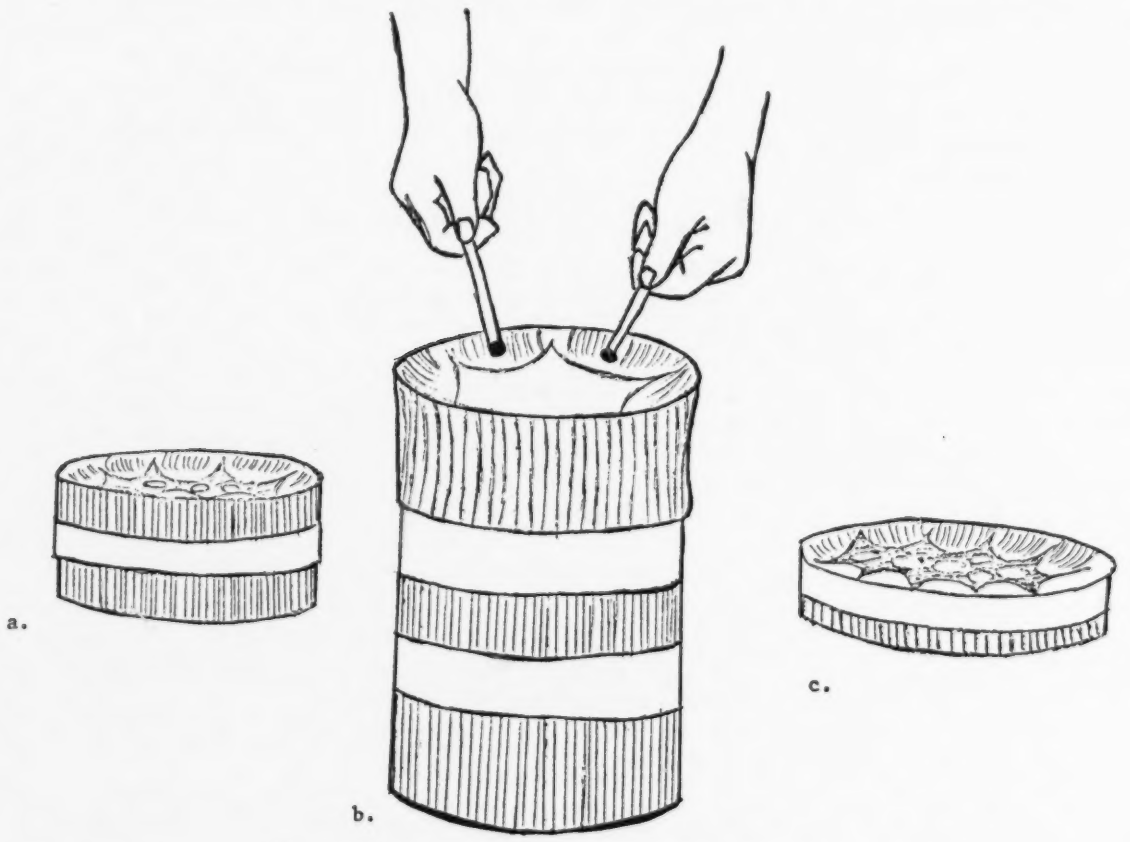
[11]"In Trinidad, we have every race under the sun, barring Eskimos." (1, preface. The book also includes texts and scores for various musical types.)

[12]A wake is an all-night vigil of relatives and friends of the dead.

[13]See Daly, "Music of the Americas" (2, pp. 83-86).

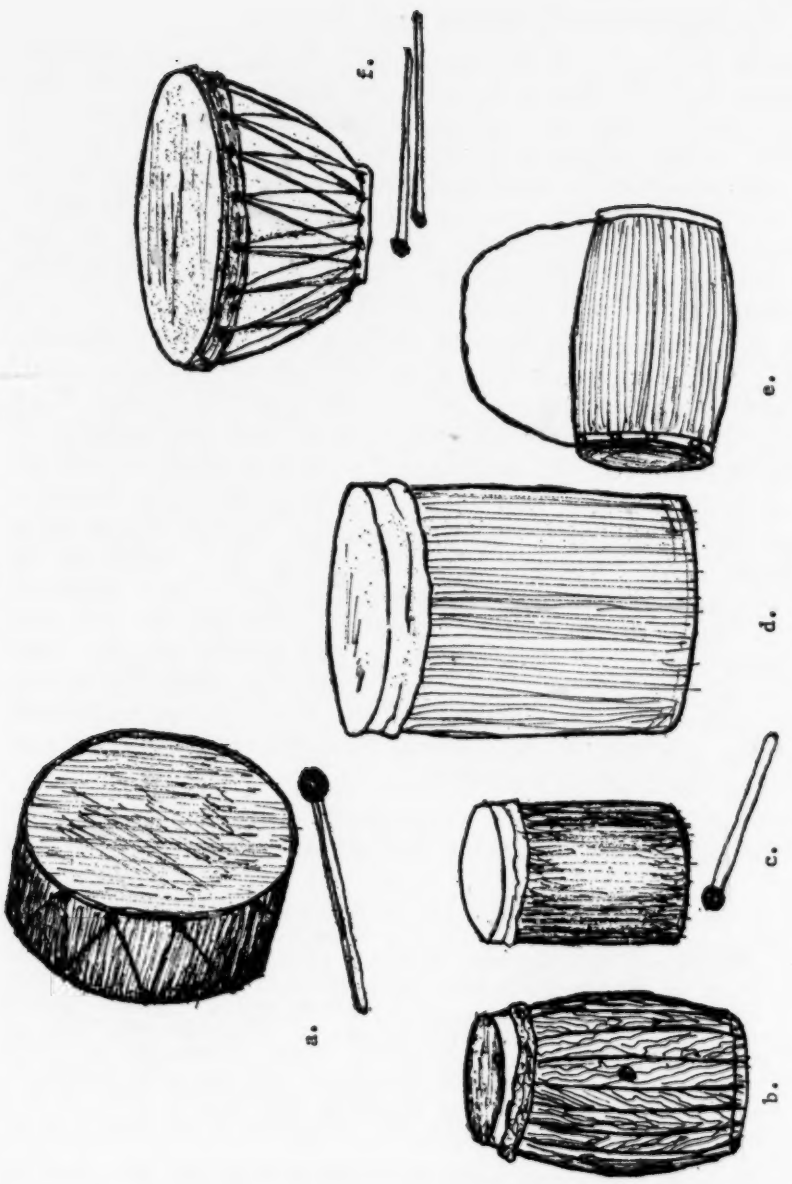
were marked off on the top, pounded and hammered in small heated areas to produce the desired sounds. Some of the sets of band instruments have as many as 150 pans, and are played with mallets wrapped in rubber or cloth to soften the sound. It seems impossible that such extraordinary music can be made by an oil drum. When the mallets strike tuned areas of the drum heads, they simulate a sound like an organ or other instruments of the orchestra. It is usual for steel bands to play classical music as difficult as Handel's *Messiah,* as simple as the tunes sung by children, or a lively Trinidad *Calypso* (7).

A balanced steel orchestra consists of about twenty players. Besides the steel pans, the band includes skin drums, maracas, and pieces of iron and brake-drum hubs. Other instruments played with the band may be a güiro, cymbals, a snare drum ensemble, large bongos, a block and stick for hitting or scraping, and a tambourine with rattles but minus the skin covering. Carnival-day bands may have as many as one hundred players, while only six are adequate for indoor dances. Each band has an arranger, a tuner. and a captain who may or may not also



Steel drums of Trinidad and Tobago

a. Guitar pan b. Bass pan c. Ping-pong steel pan



Drums of Trinidad and Tobago
a. Bass b. Kalindo drum c. Cutter
d. Boolay e. Dholak f. Tassa

be the conductor. All parts are learned by ear, and the folk, religious, classical and popular melodies can all be rendered in a highly individual and unique manner. In all Trinidad and Tobago there are about thirty well-established bands, but during Carnival time, there may be as many as two hundred.

Dances of Trinidad and Tobago

The creative people of Trinidad and Tobago have always been interested in folk dance, and easily improvise new dances and steps and adapt the dances that originated somewhere else to their own ideas. According to all the collected evidence, the Limbo was created in Trinidad and Tobago, as were King Sailor and the Break-away, among others.[14] At Carnival time, original versions of the recently popular dances such as the Twist and the Soul from the United States are seen. No public dance is complete without special carnival numbers.

Dances from Africa include the shango, bongo,[15] and specialized carnival steps such as the easy chipping movement; and dances of certain stock Carnival characters like the Red or Blue Indians, *Jab-Jabs*,[16] and *Jab Malassie*[17] blend into the culture of the national dances that are popular in Grenada and Carriacou.

Possibly because the population of Trinidad and Tobago is more than one-third of East Indian descent, dances originating in India have been popular, but the plays that used to be performed throughout the night of a wedding have been replaced with certain folk dances. The *Nagara* is danced in the tent mainly at weddings; the *Holi* dance is performed on the road and in yards at *phhagwa*[18] time when villagers playfully spray one another with *abeer*, red colored water. The *jharoo*[19] or broom dance, usually performed on *hosay*[19] night, includes ten or twelve persons dancing in a circle.

The *gatka*[20] or stickfight is not really a dance, but is performed while the *hosay* drum is beaten and the *maseeha*[20] is

[14]The Limbo is the most famous Trinidad stage dance. The dancer moves forward under a bar some nine or so inches from the floor. One variation of the dance includes a flaming bar or a human bar formed by assorted arrangements of the hands, feet, and other parts of the dancers' bodies (10, picture on p. 122). Originally a West African tribal dance, it is still expertly performed in night clubs and hotels in Trinidad and Tobago, creating a popular tourist attraction. King Sailor is similar to "bop" in the U.S. Break-away is also called Jump-up; it is executed frenziedly and spontaneously, expressing pent-up emotions and repressions. Break-away is usually performed as a solo, but couples and groups dancing together are common.

[15]The shango is danced in a tent with the drummers on one side and the altar of the Yoruba god on the other in a corner. The audience sits or stands around while the dancing and strumming take place, trying to evoke *Shango*, a god, to send his powers to cure the ill, unite lovers, and strike down the enemy. The dance, increasingly frenzied in nature, lasts for several days and nights. The bongo is danced at wakes to the rhythm of the qua-qua (pieces of bamboo or board struck together). It is an acrobatic sort of dance, competitive, and requires agility; some dancers move in a circle among flaming torches called *flambeaux* (flahm BOH). Mourners are kept awake during the night with bongo dancing, hymn-singing, card-playing, and refreshments of rum, biscuits, and coffee.

[16]Devils.

[17]"Diable molasses."

[18]Meaning not known.

[19]*jharoo:* ZAH roo; *hosay:* hoh SEHN.

[20]*gatka:* GAHT kah; *maseeha:* mah SEE hah.

sung. Many graceful formal steps and movements with stick and shield, called a fenner, are associated with the *gatka*, but it should be noted that the two opponents, between the opening and closing *salaami*[21] try to hit each other with the sticks. Traditionally, there is rivalry between the villages in stick-fighting, drumbeating, and *hosay*-making of the *taj*.[22]

Also performed on hosay night are the banaithi, firepass,[23] *Béle*, and *quadrille*.[24]

Of Spanish origin are the *Joropo* and *Castillian*, frequently danced at Christmas, in houses and in tents for weddings, and the *Juarap*.[25]

Another heritage in dance is of British origin. Scottish reels are popular, as are square dances and reels that have arrived through Canada and the United States. Some older dances are a few jigs and the formal *Lancers*, a ballroom dance.

Songs of Mexico

Because songs require no special instrument except the voice it is easy for everyone to participate. They range from simple songs of children[26] or others with untrained voices, especially mothers' lullabies, to those by well-trained musicians.[27] Some of the pre-Columbian songs were *tlapitzaualiztli*, sung by a soprano; *tecuiqueualiztli*, to compliment someone; *tecuicui-queualiztli*, to insult someone; and *tecuicatiliztli*, to someone

[21] *salaami:* sah LAH mee, the traditional salutation in the form of a bow by both contestants.

[22] *taj:* tahzh; a simulated temple made of wooden strips.

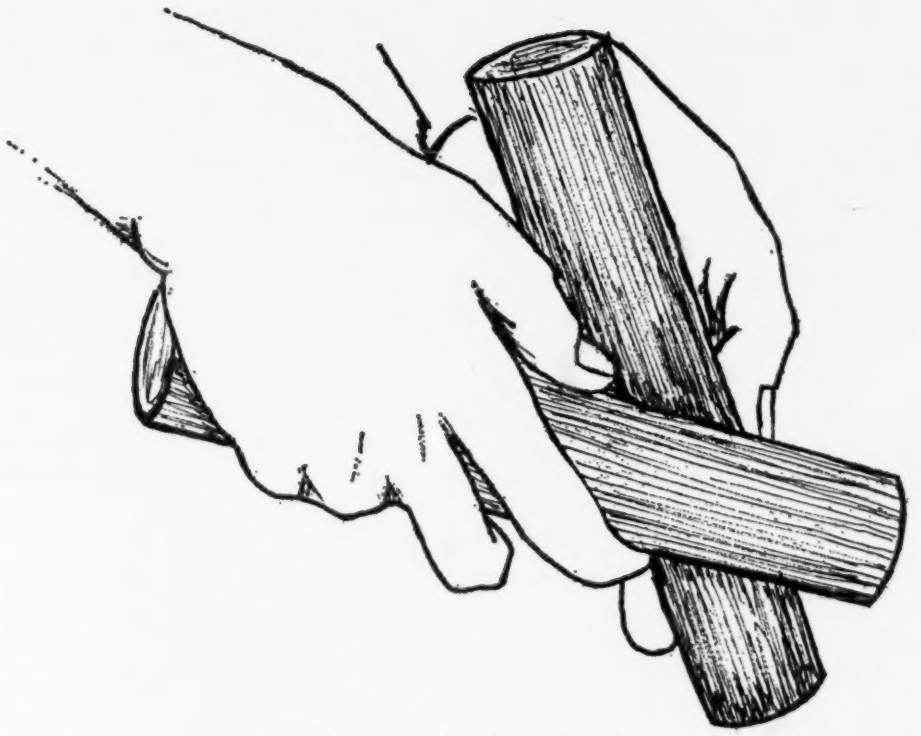
[23] *banaithi:* bah NAY thee, a firedance; for this firedance, a rod seven feet and two inches long is wrapped at both ends with rags soaked with kerosene or tar, and set ablaze. The dancer twists the rod like a baton for a wheel-like effect with one or both hands, passing it between his legs, under his arms, and around his neck while he moves around a small circle. The firepass or *Madrasi* (mah DRAH see) ceremony is really not a dance and is practiced rarely. The religious-motivated participants shuffle bare-footed over a bed of live coals.

[24] Originally a French-type folk dance with its quick, graceful, sidling movements, the *béle* has some affinity to the Kalinda, a form of duelling with poui sticks to the accompaniment of eccentric drum beats (8, p. 264). It evolved as have similar ones, in the estate-plantation situation where the workers performed dances at night and on special occasions. The pique is another dance of this type. The dancers wear plaid dress and head-tie, neckerchief, bead necklaces and the ankle-length, starched style of dresses from Martinique. The drum accompanying the dances is controlled by the leading female dancer. The *quadrille* is a ballroom-type dance performed in houses or in the village dance hall (usually the school) at the time of weddings or other social occasions.

[25] The *Joropo* (hoh ROH poh) embodies staccato movements in ¾ time. The *Castillian* (kahs TEEL yahn) is a quick waltz in ¾ time. The *Juarap* (wah RAHP) is another lively dance of Spanish origin.

[26] Such as "La Rana, la Araña, y la Mosca," in English, "The Frog, the Spider, and the Fly" (3, p. 147).

[27] Fine art songs based on popular famous Mexican airs and dances by composers such as Manuel M. Ponce are good examples.



Instruments of Mexico
The claves (KLAH ves)

else.[28] During dances, the Indians always sang in unison with the *teponaztli*[29] accompaniment. Part-singing was unknown until the Europeans arrived.

During the colonial phase of acculturation, music was an aid in worship and was used before any important affair or conversation.[30] A song even saved a life on occasion. A young ruler of a small town, falsely imprisoned, composed a song to be sung for the king, his father-in-law, declaring his innocence in detail. When he was ushered into the king's presence, he sang with such great effect that his jailers were convinced that the accusations were baseless. The king not only released him but reinstated him to his former position and bestowed many new honors upon him.

Today in Mexico, songs are more generally taught in the schools and are of a freer and happier strain than they were

[28]These names are according to Alonso de Molina (1514?-1585) who made the first dictionary of the Náhuatl language. Their pronunciation is formidable for speakers of English, but in general the rules of Spanish pronunciation can be applied.

[29]*Teponaztli:* teh poh NAHST lee; a drum.

[30]Before any business could be transacted, Cortés ordered an altar built and celebrated Mass.

for the *gallos*.[33]

Dances of Mexico

Mexico is a land of music and dance, and a wealth of information has been compiled about it. There is a type for every region and mood, ranging from the most primitive to the most sophisticated ballroom forms. However, the music that is heard today is a result of the blending of several hundred years of Indian and Spanish cultures until now it is too mingled to know one from the other. It is a mixed music from a mixed race and tradition, mostly of Indian and Spanish background but also from other countries of Europe, Asia, and Africa.

Of Mexico's rich dance collection, it is difficult but necessary to choose illustrations. There are dances of tribal Indians, such as *El Venado*,[34] *Los Voladores*,[35] and the Corn Festival.[36] Among dances of the non-tribal Indians there are *La Danza de*

[33]The *gallos* (GAH yohs), "roosters," are the serenades of young men who either are or aspire to become lovers of the girls they serenade. Because the song ceremony takes place at the hour that the cocks begin to crow, shortly after midnight, they are called *gallos*. Sometimes the girl peeks through the window, but she must not let herself be seen or turn on the light. An old custom was for the lover to leave a little clay cock-bank with his card in the slot on the window ledge. One special serenade song begins "Si estás dormida . . ." and means, "If you are asleep, my love, awake and listen to the voice of the one who loves you. . . ." The last song of the serenade series is generally one of leave-taking.

Usually *gallos* are organized by several friends who practice the songs together and then sing them at the homes of their respective girls. Those who cannot sing hire singers or a *mariachi*. A rich man in Guadalajara once created a sensation by hiring the entire Russian Cossack Chorus, giving concerts there, to serenade his love. He also had a number of *mariachis*. The *gallo* took place at the hour when the area residents were taking their produce to the market on burros, and they also joined the group. Such a *gallo* has never been heard of before nor after! (11).

[34]*El Venado* (El Veh NAH doh), the deer, is a traditional dance of Sonora symbolizing the struggle between good and evil. The deer, held sacred by Yaqui and Maya Indian tribes (see map) represents the spirit of good. Two coyotes, enacted by *pascolas* (an alternate dance of the same tradition and location, but usually a Christian festival of a series of mythological dramatizations during Holy Week, performed by men alone or in groups using drums, flutes, and bells, or harp and violin) represent the spirit of evil. In a forest setting, accompanied by an Aztec water-type drum and a five-tone reed flute, the two coyotes enter, salute the musicians, and begin to dance. Their costume includes anklet-type strings of tiny butterfly cocoon rattles filled with pebbles. During the dance, lasting all night or several days, the deer and coyotes stalk each other, until finally the deer kills one of them. The coyote comes back from the dead as a hunter, kills both the deer and the other coyote, and falls dead again.

[35]*Los Voladores* (Lohs Voh lah DOHR es), the flyers, became familiar to visitors at Hemisfair, San Antonio, Texas, 1968, through their daily performances.

[36]The Corn Festival, actually a harvest festivity, is a Cora Indian tradition in Nayarit, performed by many dancers, accompanied by the sacred *Mitote* (mee TOH teh) drum, formed of an arc with thin rope.

Deer dancer of Mexico

las Plumas,[37] and the dance probably more commonly known as *Moros y Cristianos.*[38]

Of the festival dances, *Los Viejitos*[39] is a good example.

[37]Referred to as *La Conquista* (Lah Kohn KEE stah) or The Dance of the Plumes and most popular in the states of Jalisco and Oaxaca but also performed in many places along the West Coast from Nayarit to Chiapas, this historical dance represents the invasion of Mexico by Cortés and the tragedy of the Conquest, which, however, ended happily in the dance because Moctezuma and the other "heathens" become "Christians." Performers wear bright, beautiful shirts and kerchiefs of rich silk and enormous spectacularly-plumed headdresses of brilliantly colored feathers and beads. In this dance, the Spaniards are pictured as only wanting to give knowledge of Christ to the Indians and are not interested in gold. Dancers from different areas perform the dance in various manners and costumes. The most famous music is that of Cuilapan. The dance is performed without Spaniards. A dance by Malinche, interpreter-companion of Cortés, seems to pair her with Moctezuma instead of Cortés.

[38]*Moros y Cristianos* (MOH rohs ee Kree stee AH nohs), the dance of the Moors and Christians, also known as *Los Moros,* French and Mexicans, Moctezuma y Cortés, and Malinche (mah LEEN cheh), can be found in variations all over Mexico. They seem to have been introduced by the conquerors, or because of the conquerors, near the end of the sixteenth century to celebrate the peace pact between Charles V and Francis I. It became popular as a performance at festivals and holidays, especially during Corpus Christi. The dances represent the battles of the Crusades at the time of Charlemagne, and the costumes are those of battle uniforms worn by the Moorish kings, topped with a moon, and the Christian's headdress, like a crown, topped with a cross. Sometimes the sham battles are fought with wooden machetes, sometimes metal ones. One version recounts that the battles take place for several days. On the first day, with camps set up on each side, the warriors get ready for action. On the next day, the Moors win when they behead St. John and triumphantly carry his still dripping head to the Moorish Sultan. On the last day, the Moorish king loses his head, which is presented to King Ferdinand and Queen Isabella, and the Christians finally win.

[39]One of the most interesting and unusual Indian Mestizo native dances of the Lake Pátzcuaro (PAHTS kwah roh) and Michoacán (mee choh ah KAHN) region is that of *Los Viejos* (Lohs Bee EH hohs), also called *Los Viejitos* (Los Bee eh HEE tohs), the "Little Old Men." The dancers are actually young men wearing masks of little old men. They wear long white trousers; decorated *jorongos* (hoh ROHN gohs)—medium sized *serapes* (seh RAH pes); broad-brimmed, shallow crowned palm sombreros adorned with multi-colored ribbons; silk kerchiefs around their necks; and various types of distinctive wooden masks. Each dancer also carries a strong staff with an animal's head carved at the handle. During the dance, directed by musicians, each dancer tries to outdo the next, clowning, pushing, all in perfect rhythm.

Los Viejitos, dating before the conquest, now is a religious fiesta dance but is also used on secular occasions, and is usually accompanied by local orchestras playing violins, flutes, and guitars.

ETHNOGRAPHIC MAP OF MEXICO*

*According to TOOR.

Jarabe, La Raspa, and La Bamba are typical Mexican folk dances.[40]

Very important to realize is that the same dance may appear in many areas or even other countries featuring vastly different costumes, coreography, length of action, music, varied types of characters, and other qualities.

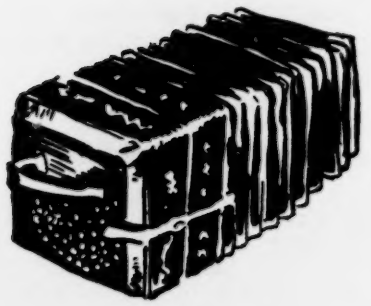
(All illustrations in this section are by Melitón Salas.)

[40] *Jarabes* (hah RAH behs), are typical Spanish Creole folk dances, generally celebrated during Festival in the Michoacán and Jalisco states. Jarabe Michoacana is of Michoacán, and Jarabe Tapatío (the famous Mexican Hat Dance) is of Jalisco. Jarabes are accompanied by a *Mariachi* Band. Generally regarded as the Mexican "national dance," the original word *jarabe* referred to a sweet medicinal drink. During the years of the struggle for independence from Spain, it began to evolve from the *zarateos* of the mother country and assumed creole characteristics, eventually becoming known as *jarabe*. The dance, incorporating a suite of songs sometimes as many as thirteen and as many as 70 dance steps, among them a hat dance, is a flirtation between a couple dressed in ranch attire. The woman wears a low-necked, long-sleeved blouse, and full, ruffled skirt; the man wears a suede suit. She dances slowly with downcast eyes, but he dances rapidly and vigorously.

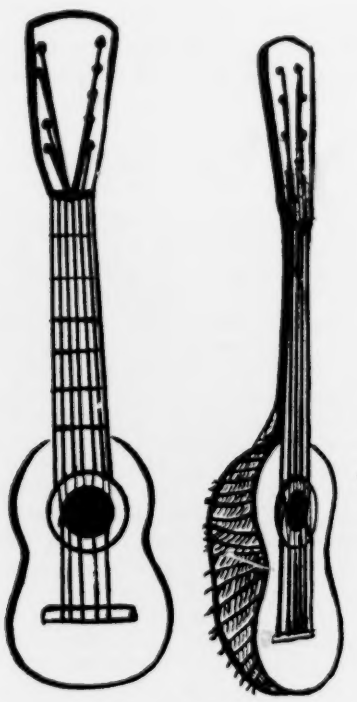
La Raspa (lah RAH spah) was an old dance and almost forgotten, except by the Spanish Americans in New Mexico. During World War II, it was revived and became a favorite both in the Mexican ballroom and internationally. The dance consists of a simple figure involving repeated jumps with the heels alternately extended in rhythm with the music and a second figure during which partners link elbows and run rapidly in a small circle. *La Raspa* is now included in many of the recommended lists of folk dances for elementary schools.

La Bamba (lah BAHM bah) was among the Mexican social dances that invaded the society salon during the second World War. It lost its regional characteristics and became a favorite popular request. Its military atmosphere was appropriate and partially honored Alemán, the reigning political figure of the day.

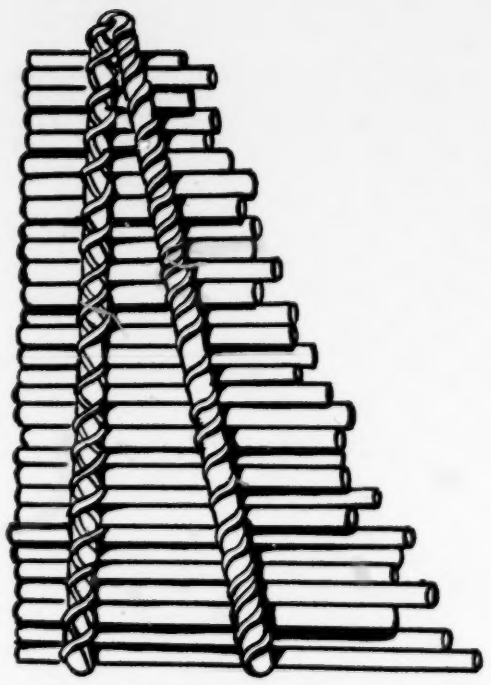
Other Musical Instruments from the Americas
From Argentina:



a. Bandoneón



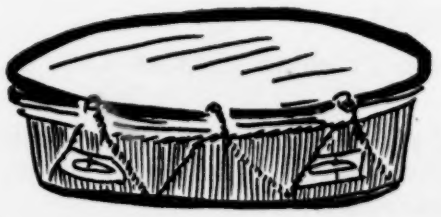
b. Charango (made from armadillo shell)



c. Sikus

d. Cuerno de vaca
(made from cow's horn)

Drawings by Joan Moore



a. Pandeiro de soga (sureño)
from Brazil

b. Cuatro or quatro
from Venezuela

c. Mbaracá
from Paraguay

c. Tambora (de las parches)
from Panama

Drawings by Melitón Salas

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CONSULTANT BIOGRAPHIES

EARL JONES

Texas A&M University

It would be most difficult to imagine anyone better qualified than Earl Jones to direct the multiple activities of *Programa de Educación Interamericana.* In addition to his widely-recognized success as a professor of education and sociology, Dr. Jones had lived in and travelled throughout the Americas for a lengthy period before coming to PROGRAMA. Beyond these professional qualifications, however, it has been his dynamic and innovative personality which brought together cohesively the diverse elements of PROGRAMA, a task which demanded both insight and breadth.

His studies and teaching have taken him to many points on the globe—from Oregon and California to Scandinavia and Russia; he has lectured in Spanish and Portuguese in all regions of Latin America. His numerous scholarly contributions, in Spanish as well as English, go beyond the scope of his professional fields to include the fine arts ("America and Art") in Monograph No. 1 and *Selected Latin American Literature for Youth,* Monograph No. 3; his translations of Miguel Angel Asturias have been designated by the Nobel Committee on Literature as their accepted versions).

JOHN H. HADDOX

University of Texas at El Paso

The first training session of *Programa de Educación Interamericana* in 1967 required the presence of a consultant who could effectively help the participants to bridge the philosophical understanding gap between Anglo-American and Latin American life-styles. "Jack" Haddox proved to be the right choice, for he was able to transmit philosophy with a genuine appreciation of the best in both cultures. He returned to PROGRAMA for subsequent summer orientation sessions in 1968 and 1969.

A graduate of the University of Notre Dame, Dr. Haddox is chairman of the Department of Philosophy at the University of Texas at El Paso. He has been a regular contributor to numerous journals of philosophy. His special interest in José Vasconcelos led to his most recent publication, *Vasconcelos of Mexico: Philosopher and Prophet* (University of Texas Press, 1968).

His article for this monograph is the third of a series; following as it does his earlier articles in Monographs 1 and 4 ("Philosophy of Latin America: Yesterday and Today" and "Notes on the Latin American Mind"), this article, "Latin America: One and/or Many, A Philosophical Exploration," serves as a summation and re-statement of the earlier papers.

in times of stress. Ordinarily, with some exceptions, women and girls do not sing except very quietly in private, or at church. Right after the Conquest, the people did not sing because of their unhappiness. The men for generations sang less and less, but since the 1910-20 Revolution, singing has become altered in character. As conditions changed, the character of songs changed with them.

Primitive songs still exist in both the five-tone pentatonic and the modern scales. Religious songs are in Spanish and consist of hymns, responses, songs of praise like *alabados* (ah lah BAH dohs) and *alabanzas* (ah lah BAHN sahs), composed by natives to the saints and are specially delicate and tender. Too, there are *coloquios* (koh LOHK yohs) and *pastorelas* (pah stol REH lahs), the medieval mystery plays seldom given any more.

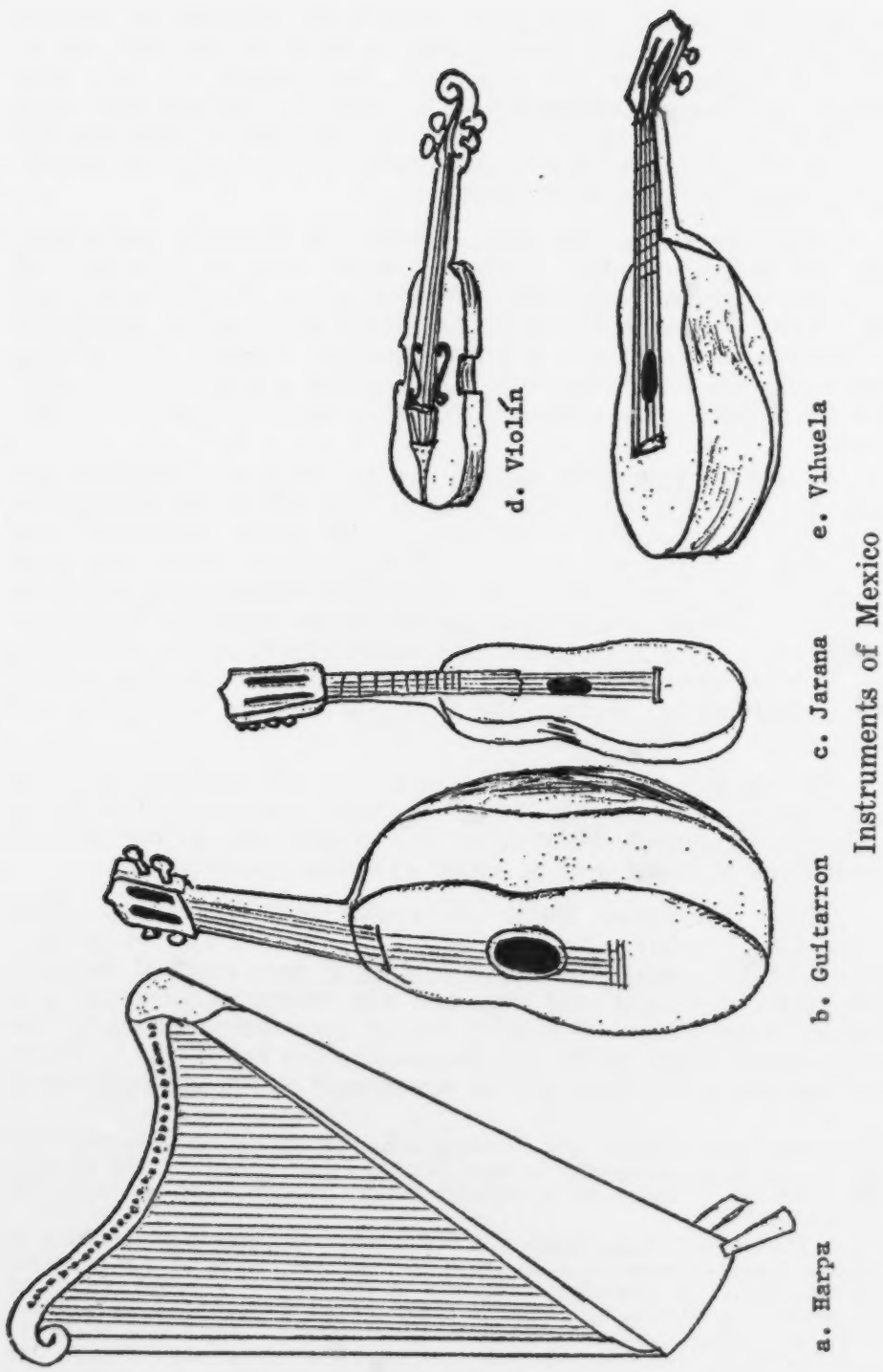
Corridos (koh REE dohs), ballads originally Spanish but now Mexican, are the romantic songs that tell of the adventures of heroes and bandits, revolutions, catastrophic accidents, love tragedies, and the just desserts of disobedient sons. Any new events of the country result in immediate composition and publication of songs to augment the occasion. *Corridos* that commemorate a special occasion are soon forgotten but serve the occasion at the right moment. They were often used as a method of communication before the wide-spread use of radio and television.

Revolutionary songs were sung by the soldiers as they fired their guns, but the words actually had very little to do with the situation. They sang and played the guitar around camp fires at night and at every available opportunity.

Music for dance songs of secular folk forms are called *sones* (SOH nehs), *jarabes* (hah RAH behs), and *huapangos* (wah PAHN gohs), the latter having a very marked rhythm. The tunes are light and gay and the verses picturesque and tender. Love songs of Mexico are of two types including the sentimental urban lyrics and the easily sung *rancheras*.[31] There are love songs for other special occasions[32] and traditional songs

[31] *Ranchera* (rahn CHEH rah), meaning songs of the provinces rather than of the cities, are composed by men, but the he-man does not like to wear his heart on his sleeve so he consoles himself with, "There are more fish in the sea."

[32] "*Las Mañanitas*" (Lahs Mahn yah NEE tahs), meaning morning song, is also a birthday song or a serenade for the wee hours of the morning. Melitón Salas y Gonzales, Programa artist and folk ballet artist, of Guadalajara, Mexico, says that if a boy knows a girl, then he will call some *mariachis* (strolling players) to play for her. Sometimes the girl's parents become irate, but the boy does not care. After the serenade, the girl then tells him whether she likes him or not. Sometimes she must report that her parents are angry and he cannot come to call on her again. Carlos Arecco (see 4, p. 132, for biographical sketch) relates that in Peru, there must be a license or permit issued before a serenade can take place. In some other countries the permit is also required.



a. Harpa b. Guitarron c. Jarana d. Violín e. Vihuela

Instruments of Mexico

CONSTANCE McQUEEN & CAROLINE PENN

Bryan ISD, Spring Branch ISD

Mrs. McQueen and Miss Penn served jointly as Social Studies consultants for PROGRAMA's 1969 session, coordinating inter-American teaching objectives for the elementary and secondary levels, respectively. Both have been members of PROGRAMA study-travel teams, Connie in the Caribbean and Caroline in South America.

Mrs. McQueen received the BA degree from Prairie View A&M College, majoring in public school music, and has done graduate work at Midwestern University and Texas A&M University. Her travel in Jamaica, Barbados, and Trinidad-Tobago provided the background for her educational unit, "Rebellion at Morant Bay."

Miss Penn produced the instructional unit "Cities of the Amazon" and co-authored several others. In collaboration with Cy Maxwell she produced "River Life" and "Sun to Sun;" she worked with Norma Faubion in producing the units "Exploring Latin America Through Inquiry" and "Who are the People?" Miss Penn's BA degree in Sociology and Psychology is from Texas Christian University. She has participated in graduate studies at East Carolina College (Greenville, North Carolina), and Texas A&M University awarded her the Master of Education. She has travelled in Europe, Mexico, Brazil, Chile, Colombia, Peru, and Venezuela.

Together with Norma Faubion, Mrs. McQueen and Miss Penn have cooperated in the educational experiments which provided the basis of their contribution to this monograph, "Sample Strategies for Creative Instruction in Intercultural Education."

FRANCES DEAN

Programa de Educación Interamericana

Mrs. Dean's duties as Associate Director for Publications in *Programa de Educación Interamericana* have included editing the educational units developed by students, editing the house organ "News and Reviews," and bibliography production. The first edition of *A Selected, Annotated Bibliography of Inter-American Teaching Aids for Art, English Language Arts, Music, Social Studies and Spanish* was the second of PROGRAMA's monograph series (1967). Supplements to the *Bibliography* appeared in 1968, 1969, and 1970; now completed, it contains individual sections on the countries of South and Central America and the Caribbean, Mexico, Canada, and inter-American elements in the United States.

Having received her degrees in English (BA, Lamar College of Technology; MA, Texas A&M University; PhD in progress, TAMU), Mrs. Dean's special interest has been the literature of the Western Hemisphere. Her article, "Spanish American

Literature for U.S. Readers," appeared in Monograph No. 4. Audio-visual instructional aids, "One Hope," "Voices of the Caribbean," "Gabriela Mistral," "Stories from the Other Americas," "El Canto de las Americas," and "A Texan's Visit to Patagonia." She currently works in the bilingual division of the Southwest Education Development Laboratory in Austin.

CAROLYN DALY

West Orange-Cove Consolidated ISD

An accomplished musician as well as a talented elementary classroom teacher, Mrs. Daly has served as music consultant for the PROGRAMA summer orientation sessions of 1968 and 1969. In 1967, she travelled in Argentina, Brazil, and Chile as a PROGRAMA participant. She has been a tireless researcher in a neglected field—the music of the Americas—which, incidentally, was the title of her article that appeared in Monograph No. 4. This article, her second, expands the topic to include Canadian music as well as that of Latin America and the Caribbean.

Mrs. Daly graduated from Lamar College of Technology with a BA in elementary education, majoring in music. She will soon complete her preparation for the Master's degree at Texas A&M University.

PROGRAMA has produced the following audio-materials prepared by Mrs. Daly: "Community Helpers," "Musical Sounds of Latin America," and "Transportation in South America"; she collaborated with Frances Dean to produce *Canto a las Américas* and "A Texan's Visit in Patagonia."

MELITON SALAS

University of Guadalajara, Mexico

Mr. Salas graduated from the University of Guadalajara School of Fine Arts with distinction; he also had the honor of being named Professor of Sculpture. He has worked in Mexico City and his works have been exhibited in many places in the world. His largest sculpture (8 x 10 x 45 meters), "Monument to the Revolution," is in Guadalajara. He has won many awards for his work.

In addition to art, Mr. Salas has worked a great deal in folk dances of Mexico and holds an appointment at the University of Guadalajara as Professor of Dance. Under his co-direction, the University's Folk Ballet won the national prize in 1966.

Since 1967 Melitón has served as art consultant with PROGRAMA; under the sponsorship of PROGRAMA he has travelled all over the state, giving valuable instruction in sculpting to the high schools where he visited and—perhaps equally important—winning the friendship and admiration of all that he met. As visiting professor in the Department of Curriculum and Instruction, he has taught sculpting and Mexican folk dance.

NORMA FAUBION

Programa de Educación Interamericana

A wide background of experience at the elementary level as teacher, principal, Coordinator of Elementary Education, and Elementary Curriculum Specialist (Victoria, Texas), has contributed to Miss Faubion's qualifications as PROGRAMA's Associate Director for Project Development. She holds degrees in both secondary and elementary education (BS and M.Ed., University of Texas at Austin); in addition to graduate work at Peabody College, she is currently engaged in doctoral studies at Texas A&M University where she is an instructor in the Department of Curriculum and Instruction.

Miss Faubion's intercultural interests are evidenced by her extensive travel in Europe and the Mediterranean and by a year's residence in Kaiserslautern, Germany. As a PROGRAMA participant, she has travelled in Argentina, Bolivia, Chile, Peru, and Uruguay.

In addition to various Curriculum Bulletins, Miss Faubion's publications include the following audio-visual materials: "The Mystery of Machu Picchu" and "Journey into the Past," and in collaboration with others, "Llamas at Home," "What is the Land Like?" "Who are the People?" "Ojala," and "Legend of the Water Lily," all produced by PROGRAMA.

C. A. MAXWELL

Programa de Educación Interamericana

Like the other members of PROGRAMA's staff, Cy Maxwell's qualifications include a variety of intercultural experiences. He lived in Japan for a year, teaching at the American Culture Center in Kyoto. His study-travel in South America covered the vastness of north Brazil and took him to Bolivia, Chile, and Peru as well.

As Associate Director of Media Development, Mr. Maxwell has worked extensively with all phases of the production of audio-visual teaching aids. He has authored several instructional units, among them "River Life" and "Sun to Sun" (with Caroline Penn) and "America the Beautiful" and "Church Art in Latin America."

His professional degrees are from North Texas State University where he received the Bachelor of Science and Master of Education degrees. He is at present an instructor in the Department of Curriculum and Instruction, and working toward the Doctor of Philosophy at Texas A&M University.

THEO L. HILLS

McGill University

A New Zealander by birth, Dr. Hills has long been a resident of Montreal where he is professor of geography and associate director of the Centre for Developing-Area studies. He has conducted field research in Brazil, Bolivia, Venezuela, Surinam, Guyana, Jamaica, the Lesser Antilles, and Southern Quebec. He has also visited Kenya, India, Ceylon, Malaya, Fiji, and Hawaii in his professional capacity. He is the author of geographical publications and has membership in numerous professional organizations.

As a consultant to PROGRAMA, Dr. Hills lectured on New World cultures, principally Canadian and Caribbean. In the Caribbean his focus was on the changing relations between estate and non-estate settlement and agriculture, and in Southern Quebec the contrasts due to the French seigneurial and English township systems of colonization.

JACQUES DESSOUDRES

French Cultural Attaché at Houston

Dr. Dessoudres holds degrees from the University of Rennes in Brittany and the Sorbonne in Paris, in the academic areas of English and English literature. He has taught in colleges in France, London, and Cairo. Since 1962 he has been in the Ministry of Foreign Affairs. While assigned to the Houston Office, his area included Texas, Oklahoma, Arkansas, and New Mexico; during this time he also was visiting professor in American literature at the University of Montreal.

Two articles by Dr. Dessoudres appear in this monograph. He is uniquely qualified to comment on the "French Influence in the Literary and Artistic World of the Western Hemisphere," a highly specialized topic. His second article, "The French Contribution to the Texas Heritage," reflects his personal interest in the aspects of French culture which he has observed and studied in Louisiana and Texas during his Ministry assignment in Houston.